DOCUMENT RESUME

ED 054 771	JC 710 234
AUTHOR	Greening, Ruth Patricia Browne
TITLE	A Course of Study in Acting Fundamentals for Junior College.
PUB DATE	71
NOTE	189p.; Master's thesis
EDRS PRICE	MF-$0.65 HC-$6.58
DESCRIPTORS	*Acting; *Behavioral Objectives; *Course Objectives; *Junior Colleges; Pantomime; Production Techniques; *Theater Arts

ABSTRACT

A complete and comprehensive course of study in acting fundamentals for the junior college is presented. Its overall goals are to develop individual sensitivity and creativity, without neglecting essential skills and traditional theatrical and academic values. Justification of major course objectives in the junior college curriculum, presentation of exercises and instructional materials, a final evaluation and conclusion, and an appendix of additional exercises comprise the paper's main sections. Precise objectives are specified with appropriate exercises for achieving them. The exercises are complied from authoritative books on, and personal experiences with, acting, dancing, voice, therapy, and physical culture. Others are the author's own invention; still other are adaptations, variations, or developments of exercises in common use at the time of writing. These are used in conjunction with the six instructional units: (1) Body Movement, (2) Sense, Memory and Pantomime, (3) Voice, (4) Stage Mechanics, (5) Planning a Scene, and (6) Developing a Scene. (AL)

ED054771

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

UNIVERSITY OF CALIFORNIA

Los Angeles

A Course of Study in Acting Fundamentals
for Junior College

A thesis submitted in partial satisfaction of the
requirements for the degree of Master of Arts
in Theater Arts

by

Ruth Patricia Browne Greening

JC 710 234

Committee in Charge:

Professor Carl R. Mueller, Chairman

Professor Henry Goodman

Professor Arthur M. Cohen

Wallace Chappell, Lecturer

1971

UNIVERSITY OF CALIF.
LOS ANGELES

OCT 29 1971

CLEARINGHOUSE FOR
JUNIOR COLLEGE
INFORMATION

The thesis of Ruth Patricia Browne Greening is approved.

Wallace Chappell

Arthur M. Cohen

Henry Goodman

Carl R. Mueller
Committee Chairman

University of California, Los Angeles
1971

TABLE OF CONTENTS

Page

Acknowledgements v

Abstract of the Thesis vi

SECTION I - INTRODUCTION

Introduction 1

List of Units or Areas of Instruction 19

Glossary 20

Materials of Instruction 22

SECTION II - UNITS OF INSTRUCTION

Unit I Body Movements 25

Unit II Sense Memory and Pantomime 53

Unit III Voice 82

Unit IV Stage Mechanics 109

Unit V Planning a Scene 117

Unit VI Developing the Scene 129

SECTION III - CONCLUSION

Conclusion 143

Bibliography: Books 147

Periodicals 152

Appendix I: Sample Tests 153

Appendix II: Exercises 160

ACKNOWLEDGEMENTS

With deep appreciation, I thank Professor Carl R. Mueller, my thesis chairman, Professor Henry Goodman, Lecturer Wallace Chappell, and Professor Arthur M. Cohen of the Department of Education for their guidance and wisdom as committee members. I express my warm gratitude to Mrs. Burdette Fitzgerald of UCLA and Mr. Joseph Brown of Santa Monica City College for their consistently patient cooperation in allowing me to test ideas and exercises with their students.

I acknowledge, with affection, all the students who served as guinea pigs for my objectives and exercises, most particularly Miss Carolyn Lamonte and Mr. James Fraracci of TA 44 and Miss Jamie Guthrie of the Kirk Club, Brentwood Presbyterian Church.

Acknowledgements would be incomplete if I did not express my deep appreciation to all the teachers and directors of the Theater Arts Department of UCLA from whom I received information, encouragement and inspiration, particularly Mrs. Ruth Lane and Mrs. Doro Foulger.

Finally, I wish to thank Miss Catherine Whitman for her invaluable library research assistance.

4

ABSTRACT OF THE THESIS

A Course of Study in Acting Fundamentals for Junior College

by

Ruth Patricia Browne Greening

Master of Arts in Theater Arts
University of California, Los Angeles, 1971
Professor Carl R. Mueller, Chairman

This thesis is designed to serve as a complete and comprehensive course of study in acting fundamentals for use in the junior college. It attempts to make specific those objectives which are often vague. In addition, it contains specific exercises for the accomplishment of these objectives.

The exercises are compiled from authoritative books on acting, dancing, voice, therapy, and physical culture, etc., as well as from direct experience with teachers of these disciplines. Some exercises are my own inventions. Others are adaptions, variations or developments of exercises in common use at this time.

Research for this thesis was done over the past three years in

experimental classes with children and adults, in churches, recreation centers, university classrooms and, most recently, at Santa Monica City College under the supervision of Mr. Joseph Brown. Through trial and error, I have arrived at the following format which I consider to be an efficient course of study from an academic and vocational point of view as well as from the point of view of general education.

The course itself attempts to develop individual sensitivity and creativity without neglecting essential skills and traditional theatrical and academic values.

Section I contains a statement of major course objectives and justification of these objectives in terms of the junior college curriculum and student population. Section II contains the units of instruction, exercises and instructional material. Section III contains an evaluation and conclusion with suggestions for revision, a bibliography, and an appendix of additional exercises for student use outside of class.

INTRODUCTION

The purpose of this thesis has been to develop a course of study in acting fundamentals for use in a junior college or comparable institution.

The junior college as an institution is in a somewhat ambiguous position. Whether it is, in fact, the first two years of university or whether it is really an extension of secondary school is a popular subject of debate.

What the junior college does do, however, is try to meet the needs of a population very heterogeneous in terms of its goals and previous academic achievement. Therefore, any course in a curriculum would have to be somewhat flexible. I have tried to meet this contingency by offering an abundance of objectives from which to choose in terms of a specific student population or classroom situation. I have also tried to be eclectic in my approach. Most particularly, I have made an attempt to deal with present social values and theatrical requirements without neglecting traditional requirements.

I think that we may not deny the demands of the present generation for justification of a course of study in terms of its "relevance" to their values and a more permissive or liberal moral climate than has prevailed in the past.

7

On the other hand, certain skills cannot be acquired without resort to traditional methods, nor can theater be fully understood if it is thought of as a "newborn babe" created just now merely to serve the needs of the present situation. Theater and acting will be here long after all of us are gone. Perhaps the most significant aspect of theater is that it, like Siva or Kali[1], has many aspects and no expressive communicative approach is ipso facto irrelevant. Nothing and everything is sacred.

A course in acting fundamentals for a junior college is particularly vulnerable to the distortions attendant upon divergent requirements. The course is expected to prepare the student for a vocation, prepare him for comparable university work, entertain his individual needs for a general education, and prepare him to assimilate himself into the mainstream of community structure as a contributing adult in contrast to his position as a non-adult in secondary school. Simultaneously, the course is expected to teach the art of acting as an art. Ideally, art ought to serve no master except itself.

Therefore, we may assume that no course in acting fundamentals for the junior college, or for that matter any organized institution with "practical" goals, will be ideal in terms of the unique quality of art. This final development of this course of study, therefore, is essentially a compromise among diverse and sometimes incompatible alternatives. The course of study is the result of many revisions. I have experimented with the objectives and exercises in a variety of circumstances over a period of four years, most recently at Santa Monica City College as a student teacher of TA 44 under the supervision of a master teacher, Mr. Joseph Brown. Theater Arts 44 is listed in the curriculum as a transfer course of 3 units. It is a prerequisite to Intermediate Production (Theater Arts 45).

---

[1] Siva is the Hindu god of creation and destruction. Kali is the feminine aspect of Siva, i.e., the mother-monster of the universe.

The class met three times a week for four hours for a total of sixteen weeks. Monday and Wednesday were devoted to lecture, demonstration and related activities. Friday was a laboratory session of two hours, devoted to exercises, improvisations, directed rehearsals and performances.

The original population consisted of 29 students, of whom 9 were Theater Arts majors, 2 were Theater Arts minors, 10 were undecided, and the rest were non-majors/minors. The population increased to 32, dropped back to 28, leveled off at 27, and at this point seems stabilized at 26. Of those who dropped, 3 were Theater Arts majors. I suspect it is significant that these students were unable to sustain the requirements for written work (at least this is what they said). Their overall performances on such work indicated that this may have been so, although it is uncertain whether the issue was one of ability or of willingness or lack of time, since grades on the first exam were fairly good. However, many students claimed to have experienced difficulty in writing play reviews and contrived to avoid doing them as long as possible so that many drop-outs may have been the result, I think, of a decision as to whether it was worth it to make up the written work. In terms of the usual drop-out rate for such a class, however, the class was unusually stable. As I understand it, a normal drop-out is at least 10 and often much more. In terms of the teaching situation, therefore, this was an unusually large class and as such presented almost insurmountable problems for time scheduling and individualized teaching. Fortunately, I was able to give a good deal of individualized attention outside of class. Nevertheless, I believe that it is commonly understood that a class of 15 is the maximum population which a class in acting can accommodate for efficient teaching and learning.

In contrast to the average university population, there appeared to be wide differences in intellectual levels and educational preparation. About 6 of the students were unusually brilliant, verbal, and well-read. In contrast, several had extreme deficiencies in this area. Most students eventually demonstrated decided dramatic talent. Those few who "never got off the ground" would have, I suspect, had I been able to give them sufficient individualized instruction. I make this rather cavalier remark on the basis of my own prejudice, which is that, given the right circumstances, everyone has dramatic talent.

I developed a course of study in the form of specific student behavioral objectives under the auspices of the Junior College Internship Program, with the guidance of Dr. Arthur M. Cohen of the UCLA Department of Education.

I have revised the objectives several times and added specific exercises. The final version of this course is the result of my experience with the students of Theater Arts 44. With the cooperation and support of Mr. Joseph Brown, I have been able to experiment and test most of the objectives, exercises, test items, and material in the syllabus. I do not mean to imply, however, that all of the material necessarily carries his approval or authority. On the contrary, I take responsibility for all of the material herein as a natural outgrowth of research, extensive experimentation and pre-testing in a variety of places, including the Beverly Hills Recreation Center, Washington School, Will Rogers School in Santa Monica, Brentwood Youth House, and the Kirk Club of the Brentwood Presbyterian Church as well as in my own home. I also did reasearch under the guidance of Mrs. Burdette Fitzgerald and Mr. Wallace Chappell. The final version of this course of study also includes expansion and revisions prompted by the information I acquired at the All University Theater Workshop in March of 1971. Other revisions are the result of testing and experimenting with the class in Santa Monica City College and with individual students outside of class. Those objectives which were ineffective have been eliminated, others have been added. During a given class, some objectives were altered on the spot when they proved to be over-elaborate, impractical, or insufficiently specific. The exercises were gathered from many sources; some were invented by the author, others are exercises or adaptations of exercises learned by direct experience with many teachers, and others are quoted from authoritative books on the subject. The objectives are generated by my own experience, research in textbooks, and interviews with students and teachers of acting.

I have expanded the units on voice and body movement and pantomime and reduced and simplified the units on stage mechanics and the unit which includes play analysis. I have reduced the requirements for written work. I consider it awkward to give a course in acting fundamentals in which the student spends so much time learning about acting and drama that he has little time to develop the necessary skills with which to perform effectively.

I have maintained my original reading requirement for 6 plays but I have reduced the written requirement to 3 play reviews. My original plan called for 6 scenes and 1 monologue. In this version, I have reduced this to 3 scenes and 1 monologue so that the student may rework each scene in more depth.

I think that acting classes ought to be part of the regular curriculum, not as vocational training or for the training of amateurs to put on a decent show, but as training for human beings to become better and more whole human beings. It is difficult to tell where acting ends, therapy begins, and the goals of religion start. The process of acting in all its phases is the process of self-knowledge, self-acceptance, and organic growth, which, unobstructed, will develop talent. But principally and most importantly, acting training can assist people as human beings to become better and more whole human beings.

Modern psychotherapy emphasizes self-discovery[1], self-disclosure[2], and interpersonal encounter as a means of growth. The principal rationale behind the effectiveness of such techniques is that neurosis is largely a product of alienation from one's self and from others.

Therefore, the emphasis throughout this course is upon communication, both intrapersonal and interpersonal, based on the assumption that improved communication is therapeutic and frees the person for greater creativity.

No one will argue that theater intends communication or that the basic task of the actor is communication. The actor must communicate himself in a situation; he must communicate existentially the what, where, why, how of himself in the space and time situation of the play and the performance.

---

[1] Frederick Perls, Ralph F. Hefferline, and Paul Goodman, Gestalt Therapy: Excitement and Growth in the Human Personality (New York: A Delta Book, c. 1951), p. 3.

[2] Sidney M. Jourard, The Transparent Self (Princeton: D. Van Nostrand Co., c. 1964), p. 21.

It is here that the functions or modes of theater, acting and psychotherapy converge. According to Carl Rogers:

> The whole task of psychotherapy is the task of dealing with a filure in communication. The emotionally maladjusted person, the 'neurotic,' is in difficulty, first, because communication within himself has broken down and, secondly, because as a result of this his communication with others has been damaged. To put it another way, in the 'neurotic' individual parts of himself which have been termed unconscious, or repressed, or denied to awareness, become blocked off so that they no longer communicate themselves to the conscious or managing part of himself; as long as this is true, there are distortions in the way he communicates himself to others, and so he suffers both within himself and in his interpersonal relations.
>
> The task of psychotherapy is to help the person achieve, through a special relationship with a therapist, good communication within himself. Once this is achieved, he can communicate more freely and more effectively with others. We may say then that psychotherapy is good communication, within and between men. We may also turn that statement around and it will still be true. Good communication, free communication, within or between men, is always therapeutic.[1]

Therefore, a course in acting fundamentals which maintains the goal of interpersonal and intrapersonal communication does more than teach a vocation or apply a poultice of culture.

Failure of communication within the different parts of the self and with others is the basic constituent of the experience of alienation, of separation from one's self and others.

---

[1] Carl R. Rogers and F. J. Roethlisberger, "Barriers and Gateways to Communication," Harvard Business Review, Vol XXX, No. 4, July-August, 1952, p. 28.

> We have to shake off the sophistication of our time, by which we close ourselves up, and to become vulnerable again. We realize that life hasn't been too generous with us, and we've retreated. We've closed off a great deal of our total human response. But as actors we must open up again, become naive again, innocent, and cultivate our deeper climates--our dread, for example. Only then will we be able to find new ways to express the attitudes which we hold in common with the outside world, and ways to express the attitudes which we hold as uniquely our own.[1]

In reaching a good communication within one's self of body and mind and psyche, one achieves integration or wholeness of the self. In further achieving a communication at some denominator of common experience, the individual achieves a felt sharing or communal experience with his fellow man. In this way, the goals of religion, therapy and theater converge.

Communication cannot, of course, be limited to speech or thought communication. One communicates himself existentially in the role that he is playing. It is the task of the actor to communicate the total being of the person he is enacting in a total act of his own.

> The core of the theater is an encounter. The man who makes an act of self-revelation is one who establishes contact with himself, that is to say an extreme confrontation, sincere, disciplined, precise and total--not merely a confrontation with his thoughts but one involving his total being from his instincts and his unconscious right up to his most lucid state.[2]

---

[1] Joseph Chaikin quoted by Robert Pasolli in A Book on the Open Theatre (New York: The Bobbs-Merrill Co., c. 1970), p. 95.

[2] Jerzy Grotowski, Towards a Poor Theater (New York: Simon and Schuster, 1968), p. 56.

> Since Rousseau wrote that civilization crushes the soul, artists and visionaries have addressed themselves to this awful condition. Grotowski sees the theatre (as did Pirandello) as the place to make the search for the self, because the paradox of the theatre is in putting on masks to reveal the self, taking off masks to reveal the masks of the audience. In his book, Grotowski writes in familiar terms of the masks we assume in life and how they control us, and goes on to say how we must burn these images away. 'Burn away,' a sensual, sacrificial term. Left when you burn away, is a man deeply in touch with his own essential impulses.[1]

A total act implies body, mind, and psyche functioning as one entity in a continuous and contiguous action which is at once all of a piece spatially and all of an instant temporally. In other words, the time lapse between impulse and action is due to an improper integration of parts of the psyche and physiology. By the same token, hesitation between the word and the gesture is again a lapse of the word in space.

The actor is as an individual constantly in flux, different parts of his psycho-physical self are in ascendance over other parts of the self in a constant interchange of energy. He experiences or allows himself to be "processed," realizes himself as process rather than as a static self or entity. In his awareness of himself as process he, in a sense, transcends his process. This concept of the self as process is dealt with extensively in gestalt therapy. The concept of the self as thing or object or unchanging is considered a major stumbling block in gestalt therapy because the person is then always resisting the change and flux in his self concept and as such continually experiences contradictions in what he has conceptualized himself as being and what he actually does. Furthermore, he is constantly interfering with himself as process by trying to be the mediator between what in gestalt therapy is called his top-dog (system of oughts) and his under-dog (id impulses).[1]

---

[1] Peter L. Feldman, "On Grotowski: A Series of Critiques," TDR The Drama Review, Vol. 14, No. 2 (T46), Winter, 1970, p. 193.

Obviously such a situation mitigates against the possibility of free flowing interchange and energy exchanges between the parts of self which is a necessary prerequisite to wholeness.

Similarly, Alan Watts describes self-realization or the achievement of wholeness in Zen Buddhism as the sudden realization that what the disciple has been looking for is, in fact, not there. The self as a thing does not exist. The self is a process of continual movement or flux.[2] It is an exchange on the most primitive level of opening to and closing to, or in other words, moving toward, moving away, and moving against others. This is the interpersonal transaction of the actors with each other, the audience and the spatial and temporal environment. Taking this a step further, it is the identical transaction taking place within each individual, moving toward himself, away from himself, and against himself or parts of himself. This is the score with which the actor works. To the degree that obstacles are removed (inhibitory obstacles which cause hesitation between impulse and action), to this degree is the actor authentic, organic and integrated and whole. To the degree that inhibitions occur in time and space (non-integration between the transactions of the actors with each other, with the audience, and with the spatial and temporal environment), to this degree communication is inhibited and energy and psychic force is lost in the total transaction of the performance. The actor, giving full freedom to himself as "process," is in a trance-like state referred to by Artaud.[1] It is a form of being: being one's flux, allowing oneself to be one's process.

---

[1] Frederick S. Perls, In and Out of the Garbage Pail (Lafayette: Real People's Press, 1969), pages not numbered.

[2] Alan W. Watts, The Wisdom of Insecurity (New York: A Vintage Book), p. 40-44.

Students imagine that there is a right way to do everything: a formula. What, they ask, is the right way to act? What must I do to become a successful actor? What method will make me an actor? Give me a road map to prepare a role and do you guarantee that if I do this, I will be good or successful? What is the right way to prepare a role?

I have to answer: I'm sorry, I don't know. I do not know the right way. There are ways, many of them. The ways are as wide and as high as your imagination. It is a process. You have to be willing to be lost. How can you find yourself if you never lose yourself?

---

[1] Antonin Artaud, The Theater and Its Double, trans. Mary Caroline Richards (New York: Grove Press, Inc., 1958), p. 65.

> Where people lack imagination, it is always because they are afraid even to play with the possibility of something different from the matter-of-fact to which they cling for dear life. The ability to achieve and maintain an interested impartiality between imagined opposites, however absurd one side may seem, is essential for any new creative solution of problems.[1]

You are not making a beef patty when you are preparing a role. You are creating something unique. You are unique. The way you do things should reflect all that you are and feel and think and have experienced. How, then, shall I, who cannot be you, tell you how to create what is made up essentially of you. It is your body and your voice and your mind and heart and soul that are on the stage--not mine. I can give you suggestions, even advice, but I can't make the character yours. I can't make you, in the character, in the play, in the theater, in the performance, in the times, right--only you can do that. In your deepest self, you know what is right for you.

Therefore, my major objective in designing this course is to assist the student in developing his potentials as an actor and as a person, to help him take responsibility for his own growth. I do not think that anyone can be forced to learn. On the other hand, a student, I believe, often resists learning because of fear of humiliation, fear of retaliation, or lack of faith in himself or in the efficacy and integrity of the values which may be imposed upon him from without. Yet, I think, each human being has a vital need to learn, particularly in terms of enlightening and expanding his inner consciousness and pursuing those objectives which are uniquely his own--which are the product of his vital force and urge to grow.

---

[1] Frederick Perls, Ralph F. Hefferline, and Paul Goodman, Gestalt Therapy: Excitement and Growth in the Human Personality (New York: A Delta Book, nd), p. 53.

Therefore, I have incorporated in this course of study a provision for the student to set his own goals and be evaluated accordingly.

> We believe we 'need' other to support, to judge, to punish, to advise, to order, to do an infinite number of things for us that we ostensibly cannot do for ourselves. We are thus out of touch with our own strength and resources. We all do need others. But it is absurd and wasteful to believe that we need others to do things we are perfectly capable of doing ourselves--to refuse to take responsibility for ourselves and for what we do or could do.[1]

Units II and VI suggest that the student write out exactly what he is trying to accomplish in his scene. The evaluation, then, would be based on how well he achieves his self-imposed objectives. This will assist him in creating, and particularly in developing, his scene because he will be motivated in the most organic way to achieve concretely that artistic vision which is based on his own limitations and potentialities. This objective is complementary to the formally stated goals of Santa Monica City College for Acting Fundamentals TA 44. For example:

---

[1] George Isaac Brown, Human Teaching for Human Learning, (New York: The Viking Press, c. 1971), p. 13.

> 1. Taking part in some form of creative activity and appreciating the creative activity of others.
> 2. Exercising the privilege and responsibilities of democratic citizenship.
> 3. Developing a sound set of moral and spiritual values by which he guides his life.
> 4. Using methods of critical thinking for the solution of problems and discrimination among values.[1]

All of the above require experience in assured independent behavior. The complete creativity which results from setting one's own goals and actualizing them must assist in developing this behavior.

In most units, I have emphasized democratic social interaction and cooperation. Goals in several units progress from individual work to work with a partner to collaboration in a group. Group discussions will aid the student to express himself clearly. Essays will encourage him to communicate effectively in writing. The physical exercises ought to promote balanced functioning of mind and body, so that the student will maintain good mental and physical health.

Following are the units of study:

I. Body Movement;

II. Sense Memory and Pantomime;

III. Voice;

IV. Stage Mechanics;

V. Planning a Scene;

VI. Developing a Scene.

---

[1] Course description in the Office of the Dean, Santa Monica City College.

Units I and II will aid in the development of physical poise, posture and control. Units I, II, V and VI will aid the student in developing an understanding of emotions and their motivation for action and speech. Unit V will teach the student an objective approach to acting and building a characterization. Units II, V and VI will develop imagination and broaden the sympathies through participation in various characterizations. All units will afford training in the technical skills of acting and the mechanics of play production and staging. Units I, II V and VI will generate the development of character qualities of cooperation, responsibility, initiative and loyalty to a common cause. Throughout the course, lectures will include historical theatrical background and relevant cultural information. The student will be encouraged to do research for a scene in which he acts. The foregoing justifies these units in terms of the goals of the college.

> There is a place for discussion, for research, for the study of history and documents as there is a place for roaring and howling and rolling on the floor. Also there is a place for relaxation, informality, chumminess, but also there is a time for silence and discipline and intense concentration.[1]

Since there are many students who will not become professional actors and many who will not transfer to a university, I have tried to make the course serve the needs of all. Thus, I have emphasized self-development in terms of a functioning whole of the individual, both within himself (body, mind, spirit, and emotion) and with the group. Most objectives aim at facilitating greater communication between the disparate parts of the self and greater communication with others on an intuitive as well as on cognitive levels. I think that acting as an art is primarily humanistic because drama and acting deal mainly with human problems and situations. The actor practicing his art is given more of an opportunity to realize the significance of being human than is, for example, a musician or a landscape artist. In this sense, drama may be interpreted as a study in the humanities, and acting as an experience in the humanities.

---

[1] Peter Brook, The Empty Space (New York: Atheneum, 1968), p. 125.

Thus, my long range goal is that the student will understand himself better as a total person and respect the freedom, dignity and individuality of other human beings as an extension of himself. The actor is fortunate in that he is constantly required to put himself in another's shoes in order to portray others truthfully. The emotional, sensual and physical training exercises and improvisations are particularly designed to evolve this awareness. The student will understand himself better as a total person because he will achieve a greater integration of his cognitive, affective and psychomotor functioning. He will become more understanding and tolerant of differences between himself and others, and more aware of essential similarities which he had previously overlooked. In consequence, he will work with others more cooperatively. Finally, he will appreciate drama and acting especially for the opportunity it offers him to more fully realize his humanity.

> Just to be--really be--another person in an undistinguished play is to make one immeasurably free forever.[1]

---

[1] Hughes Mearns, Creative Power: The Education of Youth in the Creative Arts (New York: Dover Publications, 1958), p. 96.

LIST OF UNITS OR AREAS OF INSTRUCTION

1. List of Unit Titles:

Unit I	Body Movement
Unit II	Sense Memory and Pantomime
Unit III	Voice
Unit IV	Stage Mechanics
Unit V	Planning a Scene
Unit VI	Developing the Scene

NOTE: Units V and VI are to be repeated each time a new scene is prepared and performed.

2. Time Allotted for Each Unit:

Semester Plan - Sixteen Weeks

Unit I	Three weeks
Unit II	Two weeks
Unit III	Four weeks
Unit IV	One week
Unit V	Three weeks
Unit VI	Three weeks

GLOSSARY

action:	The sequence of what the actor does physically in the play.
beat:	The distance between the beginning and the end of an intention.
blocking:	Integration of the players in terms of physical movement in time and space.
dramatic form:	A structure of drama which includes an introduction, inciting incident, body of the piece (which develops and intensifies the conflict), the crisis/climax in which a decision is reached, and the conclusion, in which the conflict is resolved.
externals:	The visible and audible manifestations of "character" as used by an actor.
glottis:	The space between the vocal fold and arytenoid cartilage of one side of the larynx, and those of the other side.
ground plan:	A diagram of the floor of the stage (looking down at it) showing the arrangement of exits, furniture, etc.
intention:	The purpose for which the character does what he does in the play.
motivating force:	The main objective or vital desire of a character in a play; that which largely determines his behavior.
neutral mask:	A paper mache, expressionless mask worn over the face of the actor, with openings through which the actor may see and breathe.

objective:	What the character wants in a particular scene or passage.
pantomime:	Soundless and wordless acting, comparatively realistic or more stylized, non-realistic, soundless and wordless acting.
projection:	The specialized way in which an actor makes himself heard and understood in a theater.
score:	A written "working design" of the role; includes actions, objectives, sub-textx, relations, images, and line readings.
super-objective:	The "single meaning" or main theme of a play.
transition:	The moment of change from one beat to another or one thought to another.

MATERIALS OF INSTRUCTION

Required Text and Manuals:

McGraw, Charles. Acting is Believing: A Basic Method. New York: Holt, Rinehart and Winston, 2nd ed., 1966.

Plays (The student will read 6 plays and review 3 of them in writing. All 6 plays are readily available in various collections, etc.)

Brecht, Bertolt. Mother Courage and Her Children.
Miller, Arthur. Death of a Salesman.
Rostand, Edmond. Cyrando de Bergerac.
Shakespeare, William. Romeo and Juliet.
Sophocles. Oedipus the King.
Wilde, Oscar. The Importance of Being Earnest.

Bibliography of Library Materials:

Artaud, Antonin. The Theater and Its Double. New York: Grove Press, 1958.

Bentley, Eric. The Life of the Drama. New York: Atheneum, 1967.

Blunt, Jerry. The Composite Art of Acting. London: The Macmillan Company, 1966.

Boleslavsky, Richard. Acting: The First Six Lessons. New York: Theatre Arts Books, 1949.

Brecht, Bertolt. Brecht on Theatre. Trans,. John Willett. New York: Hill and Wang, 1964.

Brook, Peter. The Empty Space. New York: Atheneum, 1968.

Chinoy, Toby and Helen Cole, eds. Actors on Acting. New York; Crown Publishers, 1964.

Clark, Barrett H. European Theories of the Drama. New York: Crown Publishers, 1965.

Cole, Toby. A Handbook of the Stanislavski Method. New York: Lear Publishers, 1967.

Dean, Alexander and Carra Lawrence. Fundamentals of Play Directing. New York: Holt, Rinehart and Winston, 1965.

Friedman, Arthur. A Theater Workbook. California: Aegeus Publishing Company, 1965.

Funke, Lewis and John E. Booth. Actors Talk About Acting. New York: Random House, Inc., 1961.

Grotowski, Jerzy. Towards a Poor Theater. New York: Simon & Schuster, 1968.

Hamilton, Edith. The Greek Way. New York: A Mentor Book, 1958.

Kahan, Stanley. An Actor's Workbook. New York: Harcourt, Brace and World, 1967.

Kline, Peter. The Theatre Student: Scenes to Perform. New York: Richards Rosen Press, 1969.

MacGowan, Kenneth and William Melnitz. Golden Ages of the Theater. New Jersey: Prentice Hall, 1959.

Pasolli, Robert. A Book on the Open Theatre. New York: The Bobbs-Merrill Company, 1970.

Peacock, Ronald. The Art of the Drama. London: Routledge and Kegal Paul, 1957.

Raubicheck, Letitia, Estelle Davis and L. Adele Carl. Voice and Speech Problems. New York: Prentice Hall, 1937.

Schechner, Richard. Public Domain: Essays on the Theatre. New York: The Bobbs-Merrill Company, 1969.

Shurr, Gertrude and Rachael Dunaven Yocom. Modern Dance: Techniques and Teaching. New York: The Ronald Press Company, 1949.

Spolin, Viola. Improvisation for the Theatre. Illinois: Northwestern University, 1963.

Stanislavski, Constantin. An Actor Prepares. Trans. Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1948

Stanislavski, Constantin. Building Character. Trans. Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1949.

Stanislavski, Constantin. Stanislavski's Legacy: A Collection of Comments on a Variety of Aspects of an Actor's Art and Life. Rev. Ed. Trans. Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1968.

Steffensen, James L. Great Scenes from World Theater. New York: Avon Books, 1965.

Tillyard, E. M. W. The Elizabethan World Picture. New York: Random House, Inc. (No publication date listed.)

UNITS OF INSTRUCTION

UNIT I

BODY MOVEMENT

Statement of Major Concept:

Obviously the actor must develop a responsive and flexible physical machine. The present trends in theater to non-verbal productions, happenings, ritualistic theater and audience participation tactile theater make more stringent demands upon the actor. If current trends continue, it is unlikely that traditional actor training methods will suffice to prepare professional actors for employment. The contemporary actor must be athletic and possess a wide range of gestural versatility. Moreover, even in non-theatrical circles, it is becoming more apparent that a civilized facade or a pleasing manner is not in vogue. Countless therapy groups and lecture series offer instand authenticity and gut-level encounters. An actor who is reticent about embraces until the second reading is likely to find himself not only unemployed but a social outcase as well.

These facts cannot be overlooked. The times demand a new kind of actor. He must be versed in Eastern physical lore as well as Western. Under the influence of Artaud[1] and Grotowski[2] a new kind of theater is emerging in which mysticism and physical-culture are combining forces with elements of opera and dance. The one underlying, unifying element, however, is the insistence that body, mind and spirit are incredibly interdependent so that the functions of each may even be interchangeable. It is now a commonplace that voice depends on body, body on breathing, breathing on energy and energy on vibration, which brings us back to voice.

---

[1] Artaud, The Theater and Its Double.

[2] Grotowski, Towards a Poor Theater.

The ideal actor, as well as the ideal person, is one who functions wholeistically and organically. It is no longer possible, therefore, to approach elegance or eloquence in a fragmented or imitative style. One must train the actor from the inside out, so to speak. He will not accept a gesture or an inflection as taught by rote. He demands that it be the product of an inner process which is authentic and organic to his entire spiritual, mental and physical being.

Therefore, Goal I recognizes the organic dependency of the nervous system upon breathing as the source of energy and efficient physical functioning.

Goal II incorporates concepts of mind-body duality for the revitalization of the physical mechanism based on the concept of the desirability of freeflowing energy in the body which is not inhibited or blocked at any area and on Eastern concepts of sublimation of sexual energy for spiritual, mental, or, in this case, artistic or expressive use.

Goal III attempts to reconcile the source of energy (the breath) with a basic action of the living organism--contraction and release (Objective I). The objectives aim to reveal the interdependence of breathing rhythm, emotional content, thought and movement, and to harmonize these in organic physical movement.

> It is obvious that even apart from its values in speech and singing, the rate of breathing, whether slow or quick, deep or hollow, regular or irregular, the rhythm of breathing (one-two or one-two-three) and the uses of the held breath have great value in the expressive use of gesture and in the communicative qualities even of "abstract" dance movement.[1]

Goal IV introduces the concept of intention as essential to organic movement.

Goal V aims simply at physical warming up and limbering of the muscles. Nevertheless, this goal does not allow a divorce of the emotional and mental from the physical body, nor does it overlook the necessity of passivity as a complement to aggressive physical action (Objective 3).

Goal VI recognizes that although wholeistic integration results in organic movement which may be an aim in itself, an actor has another obligation: to communicate with others. Therefore, the objectives seek to go beyond self-integration to communication with the environment.

---

[1] Ted Shawn, Every Little Movement: A Book About Francois Delsarte (Pittsfield: The Eagle Printing and Binding Company, 2nd Ed., 1963), p. 57.

The method of the Objectives in Goals VI, VII and VIII is to intensify communication by the use of resistance.

Goal IX impresses the student with the interdependence of sound and gesture as communication and makes the actor aware of the versatility of his tools of communication for social interaction.

Goal X moves the actor out into space. He will realize himself as a material object in space which contains other material objects.

Goal CI impresses on the actor that he shares space with other human beings as well as with objects.

And finally, Goal XII reveals to him the significance of sharing space with other human beings; that he must deal with the problems of communication and social interaction by means of his physical body.

Goals:

Goal I: The student will become aware of yogi breathing exercises for use before performance as a means of refreshing, vitalizing, and priming the system.

Objective I: The student will demonstrate a method of refreshing himself by demonstrating a yoga exercise for cleansing the lungs.

Criteria: Performance with concentration.

Accuracy: 100% 100

Exercises:

(1) Inhale a complete breath.
(2) Retain the air a few seconds.
(3) Pucker up the lips as if for a whistle (but do not swell out the cheeks), then exhale a little air through the opening, with considerable vigor. Then stop for a moment, retaining the air, and then exhale a little more air. Repeat until the air is completely exhaled. Remember that considerable vigor is to be used in exhaling the air through the opening in the lips.

This breath will be found quite refreshing when one is tired and generally "used up."[1]

Objective II: The student will stimulate his nervous system by performing the following exercise which sends an increased flow of nerve forces to all parts of the body.

Criteria: Performance with concentration.

Accuracy: 100% 100

Exercises:

(1) Stand erect.
(2) Inhale a complete breath, and retain same.
(3) Extend the arms straight in front of you, letting them be somewhat limp and relaxed, with only sufficient nerve force to hold them out.
(4) Slowly draw the hands back toward the shoulders, gradually contracting the muscles and putting force into them, so that when they reach the shoulders the fists will be so tightly clenched that a tremulous motion is felt.
(5) Then, keeping the muscles tense, push the fists slowly out, and then draw them back rapidly (still tense) several times.

---

[1] Yogi Ramacharaka, The Hindu-Yogi Science of Breath (Chicago: Yogi Publication Society, 1905), p. 40-41.

(6) Exhale vigorously through the mouth.
(7) Practice the Cleansing Breath.

The efficiency of this exercise depends greatly upon the speed of the drawing back of the fists, and the tension of the muscles, and, of course, upon the full lungs.[1]

Objective III: The student will prime his lungs by performing the following exercise.

Criteria: Performance

Accuracy: 100% 100

Exercise:

(1) Inhale a complete breath very slowly, but steadily, through the nostrils, taking as much time as possible in the inhalation.
(2) Retain for a few seconds.
(3) Expel the air vigorously in one great breath, through the wide opened mouth.
(4) Rest the lungs by the Cleansing Breath.[2]

Goal II: The student will develop physical poise and equilibrium by learning to "center" himself in different vital energy centers of the body.

Objective I: The student will demonstrate the yogi method of transmitting reproductive energy to the solar plexus and the brain.

Criteria: Concentration

Accuracy: 50% 100

Exercise:

---

[1] Ibid., p. 41.

[2] Ibid., p. 42.

> Keep the mind fixed on the idea of Energy, and away from ordinary sexual thoughts or imaginings ... Lie passively or sit erect, and fix your mind on the idea of drawing the reproductive energy upward to the Solar Plexus, where it will be transmuted and stored away as a reserve force of vital energy. Then breathe rhythmically, forming the mental image of drawing up the reproductive energy with each inhalation. With each inhalation, make a command of the will that the energy be drawn upward from the reproductive organitation to the Solar Plexus. If the rhythm is fairly established and the mental image is clear, you will be conscious of the upward passage of the energy, and will feel its stimulating effect. If you desire an increase in mental force, you may draw it up to the brain instead of to the Solar Plexus, by giving the mental command and holding the mental image of the transmission to the brain.[1]

Objective II: The student will become sensually aware of the vital centers of his body by concentrating on sending energy to each of these areas.

> The general principles of the Grand Breath may be summed up in the Old Hindu saying: "Blessed is the Yogi who can breathe through his bones."[2]

Criteria: Performance with Concentration

Accuracy: 50% 100

Exercise:

> (1) Lie in a relaxed position, at perfect ease.
> (2) Breathe rhythmically until the rhythm is perfectly established.
> (3) Then, inhaling and exhaling, form the mental

---

[1] Ibid., p. 66.

[2] Ibid., p. 68.

image of the breath being drawn up through the bones of the legs, and then forced out through them; then through the bones of the arms; then through the top of the skull; then through the stomach; then through the reproductive region; then as if it were traveling upward and downward along the spinal column; and then as if the breath were being inhaled and exhaled through every pore of the skin, the whole body being filled with prana[1] and life.

(4) Then (breathing rhythmically) send the current of prana to the Seven Vital Centers, in turn, as follows, using the mental picture as in the previous exercises:

(a) To the forehead.
(b) To the back of the head.
(c) To the base of the brain.
(d) To the Solar Plexus.
(e) To the Sacral Region (lower part of the spine).
(f) To the region of the navel.
(g) To the reproductive region.

Finish by sweeping the current of prana to and from head to feet several times.

(5) Finish with Cleansing Breath.[2]

Objective III: In a 3-minute exercise, the student will walk around the stage, consciously shifting his energy centers to ascertain which affords him the greatest sense of equilibrium.

Criteria: Performance with concentration

Accuracy: 80% 100

Objective IV: Outside of class, the student will prepare 3 walks in which he concentrates on 3 different areas of the body. He will then assume a character which is generated by the con-

---

[1] Prana is the yoga expression for energy.

[2] Ramacharaka, The Hindu-Yogi Science of Breath, p. 68.

Objective I: In a group exercise in class, the student will perform contraction and release exercises from modern dance. He will attempt to feel an impulse from the solar plexus just prior to each contraction and release.

Criteria: Flexibility and concentration

Accuracy: 60% 95

Exercises:[1]

(1) Sit upright, shift weight from hands to thighs, lift face.

(2) Contract torso from hip, bring body and arms forward, the arms around. Pull abdominal muscles into deep concave line in contraction position.

(3) Contract deeper, lower the torso, flex elbows, arms parallel to the floor.

(4) Lower the torso and the arms.

(5) Sit in deep contraction, on both knees, elbows and palms on the floor.

(6) Maintain contraction, raise torso from thighs, palms leave the floor.

(7) Maintain contraction, move torso backward, palms leave the floor.

---

[1] Gertrude Shurr and Racheal Dunaven Yocom, Modern Dance: Techniques & Teaching (New York: Ronald Press Co., 1949), p. 103.

centration.

Criteria: Obvious congruence of concentration and character

Accuracy: 75% 100

Goal III: The student will understand the "vital" principle of dynamic movement.

> Isadora Duncan attempted to locate the source of all dynamic and emotional energy and after prolonged consideration decided it was located in the solar plexis, and that movement proceeded from the focal point outward through the limbs. It seems to me that movement begins with the breath which in fact is central enough and that the impulse for all gesture and locomotion begins with the intake of oxygen and life. Try, therefore, phrasing your movements with this in mind, and consider a movement complete only when it encompasses the breathing into the full expenditure of energy. Practice this sequence at all speeds with a variety of dynamics. Conversely, try the tapering off and folding away of energy on a total exhalation.[1]
>
> ... The quality of a gesture made on a growing breath is totally different from one made on held breath or exhalation. An attack on an inhalation is an expansion, a flowering. An exhalation has naturally the opposite effect. Held breath sustains and floats. It can focus attention to an unbelievable degree, almost as much as the fixing of a glance.[2]
>
> While Delsarte had many specific things to say about breathing in connection with speaking and singing, he also spoke at length on the relationship of breathing to gesture, and how the types, rhythms, speed of breathing affected the expressive values of bodily movement.[3]

---

[1] Agnes De Mille, To a Young Dancer: A Handbook by Agnes De Mille (Boston-Toronto: Little Brown and Co., 1962), p. 26.

[2] Ibid., p. 27.

[3] Shawn, Every Little Movement, p. 57.

(8) Raise hips to long body contraction from knee to head, palms flat on floor, close to feet.

(10) Release torso from hip (lift chest and head parallel to the ceiling).

(11) Check for deep contraction. This rounds torso, brings arms forward, hands at knees. Keep abdomen line concave, carry weight in thighs. Pull abdominal muscles into deep concave line in contraction position.

Objective II: The student will add a breathing pattern to the pattern of physical movement. He will phrase his movements with the breath by releasing his breath fully on contraction and expanding his lungs fully on release in the following patterns:

(a) Release breath quickly on contraction; fill lungs slowly on release.

(b) Release breath slowly on contraction; fill lungs quickly on release.

(c) Release breath quickly on contraction; fill lungs quickly on release.

(d) Release breath slowly on contraction; fill lungs slowly on release.

Criteria: Synchronization of movement and breathing

Accuracy: 100% 100

Objective III: Using the same movements, the student will inhale fully on contraction and exhale fully on the release; quickly, slowly; slowly, quickly; quickly, quickly; slowly, slowly.

Criteria: Synchronization of movement and breathing.

Accuracy: 100% 100

Objective IV: The student will perform the same movements. On the final movement, the student will hold the gesture, extending it into space and holding the gesture as long as he can comfortably hold his breath.

> The held breath is expressively important in many ways. It indicates suspense or emphasis--it is the eloquent moment of any gesture when at its culmination the attitude is sustained and the breath is held. Extension of gesture into space may be obtained by the gesture held at its culmination as long as the breath can easily be held.[1]

Criteria: Communication of Suspense or Emphasis

Accuracy: 80% 80

Objective V: The student will demonstrate the relationship of physical actions and breathing to emotional state by justifying one contraction-release exercise and breath pattern with an emotional image. "Respiration is a faithful rendering of emotion" (Delsarte).[2] Example: Grief.

---

[1] Shawn, Every Little Movement, p. 57.

[2] John W. Zorn, ed., The Essential Delsarte (Metuchen: The Scarecrow Press, Inc., 1968), p. 148.

Criteria: Believability with 70% accuracy 80

Goal IV: The student will understand the concept of intention.

Objective I: Outside of class, the student will prepare a pantomime of a dramatic action with a definite intention in which he justifies one contraction-release breathing pattern.

Criteria: Ingenuity with 80% accuracy 80

Objective II: The student will apply the principles he has learned about the relationships of contraction-release to a sequence of movements which he invents himself. [1]

Criteria: Logical sequence re tension-relaxation

Accuracy: 100% 100

Objective III: The student will justify these movements with intentions (thought/emotion/purpose),[2] punctuating each completed intention with a pause or "freeze" to indicate a transition.

Criteria: Organic movement with 80% accuracy 80

Objective IV: The student will apply the principles of breath he has learned to phrase his sequence of movement so that each movement flows inevitably out of the previous movement.

---

[1] Delsarte discovered and formulated this law of rhythm of life, that "a relaxation is necessary before a tension can be produced, and every tension is followed by a relaxation . . ." (Shawn, Every Little Movement, p. 62).

[2] "Nothing is more deplorable than a gesture without motive" (The Essential Delsarte, ed. Zorn, p. 108); "The thought, emotion, purpose or intent must precede all expression in gesture and speech" (Shawn, Every Little Movement, p. 69).

> The relaxation of (this) tension and the intake of breath indicates the start of another idea, emotion or progressive part next arrived at in the unfolding of an emotional expression.[1]

Criteria: Artistic logic

Accuracy: 50% 50

Goal V: The student will become more aware of his physical body and develop muscle tone and flexibility.

Objective I: The student will develop flexibility by performing stretching exercises. The student will justify stretching movements with a situational image. Example: Imagine you are in a membranous egg or sac which is floating in space. The egg is as large as you can reach in all directions. Touch and explore every part of the egg.[2]

Criteria: Performance

Accuracy: 100% 100

Objective II: In class, the student will react to a series of visual, emotional and auditory images suggested by the instructor.

Criteria: Performance with concentration

Accuracy: 50% 50

Example:

> Oppose one side of the body with the other. The

---

[1] Shawn, Every Little Movement, p. 57.

[2] From a lecture-demonstration given by Ruth Lane at UCLA, 1967.

> right side is graceful, deft, beautiful, with movements that are attractive and harmonious. The left side jealously watches the right side, expressing in its movements the feelings of resentment and hate. It attacks the right side in order to avenge its inferiority and tries to degrade and destroy it.[1]

Objective III: In class, students will assist each other in pairs in a series of exercises to test and develop physical thrust.

Criteria: Performance and degree of passivity and non-resistance

Accuracy: 70% 100

Exercise:

A lies on floor. B takes A's head in his hands. A lets the entire weight of his head rest in B's hands. B slowly raises A's head as far as it will go, then slowly lowers it. B slowly raises it halfway and turns the head slowly to left, back to center, then to right. Repeat three minutes, then change places and repeat.[2]

Goal VI: The student will become aware of the need for physical form in order to communicate.

Objective I: The student will attempt to communicate with no sound or movement a dramatic situation by simply imagining it. The other students will try to guess what state he is in.

---

[1] Growtowski, Towards a Poor Theatre, p. 141.

[2] Adaptation of an exercise taught by Bernard Gunther in a lecture-demonstration at Esalon (Big Sur, California), 1965.

> We set an actor in front of us, asked him to imagine a dramatic situation that did not involve any physical movement, then we all tried to understand what state he was in. Of course this was impossible, which was the point of the exercise.[1]

Criteria: Performance with concentration

Accuracy: None 100

Goal VII: The student will discover what is the very least physicalization necessary to communicate (e.g., a sound, a movement, a rhythm).

Objective I: The student will demonstrate his ability to communicate solely with sound.

Exercise:

Actor A stands at one end of room facing wall. Actor B sits at other end of room looking at Actor A's back. Actor B is not allowed to move. He must make Actor A obey him by use of only sound and no words. When A gets the message, he acts out in movement what B is telling him to do.[2]

Criteria: Concentration

Accuracy: 50% 50

---

[1] Brook, The Empty Space, p. 50. Exercises, goals, and objectives for Goals VI and VII were derived from an experiment performed by Brook and Charles Marowitz on a group which Brook instituted with the Royal Shakespeare Company, called The Theatre of Cruelty.

[2] Ibid., p. 50. (Exercise paraphrased.)

Objective II: The student will demonstrate his ability to communicate solely with rhythm.

Exercise:

Student A will "tap out a rhythm with his fingernail: starting from a powerful need to express something and again using only one tool" (rhythm). Student B will try to act out in movement the attitudes which A is expressing.[1]

Criteria: Performance

Accuracy: 50% 50

Objective III: The student will demonstrate his understanding of a communication in gesture form by returning a gesture of movement in the form of sound.

Exercise:

Student A will choose a gesture. Student B will reply with a sound which communicates the same emotional state as the gesture. (Familiar symbolic gestures having definite word translations, such as the signal for "OK" or "Peace," are not permitted.)[2]

Criteria: Spontaneity

Accuracy: 100% 70

---

[1] Ibid., p. 50.

[2] From an exercise introduced by Juan Carlos Uviedo at the All-University of California Theater Workshop, Berkeley Campus, March, 1971.

Goal VIII: Having realized the need for physical form to communicate, the student will perform a true, intense gesture as a result of creating and increasing resistance by limiting alternatives.

> Such exercises should not be thought of as gymnastics; freeing muscular resistance is only a by-product. The purpose all the time is to increase resistance--by limiting the alternatives--and then using this resistance in the struggle for true expression. The principle is the one of rubbing two sticks together. This friction of unyielding opposites makes fire--and other forms of combustion can be achieved in the same way. The actor then found that to communicate his invisible meanings, he needed concentration; he needed will; he needed to summon all his emotional reserves; he needed courage; he needed clear thought. But the most important result was the he was led inexorably to the conclusion that he needed form. It was not enough to feel passionately--a creative leap was required to mint a new form which could be a container and a reflector for his impulses. That is what is truly called an "action."[1]

Objective I: The student will demonstrate his ability to synthesize all his emotion into one gesture of sound and/or movement.

Criteria: One gesture

Accuracy:: 70 80

Exercise:

1. Actor A: Imagine that you are completely paralyzed except for your eyes. Otherwise you cannot move a muscle or speak. Imagine that a cobra enters, coils up in a corner,

---

[1] Brook, The Empty Space, p. 50-51.

sees you--uncoils, circles you, prepares to strike, comes right up to your face and is about to strike you. When you can stand it no longer, do one spontaneous action in movement, sound or both, and freeze.

2. Actor B: Go through all the preparations for putting out the eyes of Actor A while taunting him, threatening and postponing the action. When Actor A can stand it no longer, he may do one spontaneous action in movement or sound or both, and freeze.

3. Actor B: Concentrate all your hatred and murderous intent on Actor A as you stalk him from behind, intending to strangle him. When Actor A (the paralyzed one) senses Actor B about to touch him, Actor A may do one action in sound or movement or both, and freeze.[1]

4. Actor A and Actor B stand three feet apart.

> . . . fighting in partners, taking and giving back every blow, but never being allowed to touch, never moving the head nor the arms nor feet. In

---

[1] These three exercises are revisions based on developments of an exercise by Viola Spolin called "Inability to Move" in Improvisation for the Theater (Evanston, Illinois: Northwestern University Press, 1963) p. 239. She uses them for a different purpose. I have extended them and added the one gesture and freezing which serves my objective in this case (as stated in Objective I). The freeze is to prevent loss of the original gesture in a vague series and to give the one gesture which is permitted maximum intensity. The freeze also serves to imprint the gesture in the student's kinesthetic memory for future use.

> other words, a movement of the torso is all that is allowed: no realistic contact can take place, yet a fight must be engaged physically, emotionally and carried through . . .[1]

At a signal from the instructor, make one gesture with sound or movement or both, and freeze.

Goal IX: The student will become aware of the interchangeability of sound and gesture.

Objective I: The student will demonstrate his ability to carry on a dialogue using sound and gesture interchangeably in interaction with the group.

Criteria: Communication

Accuracy: 100% 100

Exercise:

Students sit in circle. Each couple works as a pair, then returns to place in circle and watches others.

Student A enters center of circle and chooses a partner to whom he gestures (in the fashion of "No" theater). Student B makes a sound in imitation of Student A's gesture.

Student B makes a gesture in answer to A's gesture.

Student A answers that gesture by transforming it into a sound in imitation of B's gesture.

---

[1] Brook, The Empty Space, p. 50. Exercise used by Peter Brook and Charles Marowitz in a group which Brook instituted with the Royal Shakespeare Company, called The Theater of Cruelty.

Student A returns to circle and Student B continues to Student C. Repeat from the top until all the students have been included.[1]

Objective II: The student will use sound and gesture simultaneously to communicate his emotional state. The student will include the entire group in the dialogue of sound and gesture. He will test the effectiveness of his communication by retaining the same gesture without enlarging it until the other student with whom he is trying to communicate feels moved to reply in kind.

Criteria: Performance

Accuracy: 100% 100

Exercise:

Student A make a sound. Allow this sound to suggest a movement to you. Make the sound and movement simultaneously. Repeat several times without enlarging upon it, developing it or exaggerating it. Choose another student in the circle. Go to him. Repeat sound and gesture until he feels moved to answer you with a sound or gesture. At this point you may enlarge, develop and extend your sound and gesture in intensity, volume, and space.

When bored, both students move to another student in the circle until all are participating.[1]

---

[1] From notes on a demonstration by Juan Carlos Uviedo at the All-University of California Theater Workshop, Berkeley Campus, March, 1971.

Goal X: The student will become aware of himself as occupying and filling physical space. He will understand the concept of the "actor's space."

Objective I: The student will demonstrate by his physical behavior that he has "taken" a space.

Criteria: Performance

Accuracy: 100% 100

Exercise:

1. Glance around the room; notice objects in the room.

2. Get on your knees. Bend over from the waist until your forehead is on the ground. Close your eyes and concentrate. Choose an object in the room that attracts you from memory.

3. Try to remember a familiar place where you have seen such an object before.

4. Get to your feet imagining that you are in that place.

5. Imagine you are in that place, not this place.

6. Go directly to the object and take possession of the object and the space around it which you can reach with the length of your body while still touching the object.

---

[1] *Ibid.* (Uviedo).

7. Think of the object and the space surrounding it as your house. Try to create an "electrical field" around yourself and your object.

8. If someone else has also chosen your subject, you can do one of three things:

   a. Try to scare, bluff or threaten him off;

   b. Share the space with him by dividing it up;

   c. Share the whole space with him without dividing the area.[1]

Objective II: The student will, by his behavior, demonstrate that he has divided his space up as though it were an extension of his own body by choosing places for four of his emotional states.

> The exercise makes the actor familiar with the space so that he brings his personal thing with him to the theater, his sense of his own space rationale, bringing personal space into metaphysical space.[2]

Criteria: Concentration

Accuracy: 85% 75

Exercise:

1. Divide the space by choosing a space for:

   a. Your loneliness.

   b. Your happy, loving self.

   c. Your angry, hating self.

---

[1] *Ibid.*

[2] *Ibid.*

d. Your regenerative self.

2. Occupy each of the four spaces consecutively; in each space let yourself feel the emotions you have assigned to that space. If you begin to feel a contrary emotion, go to that space.

3. Repeat so that when you go to lonely space, you feel lonely; loving, happy space, you feel happy, etc.

4. Notice your body positions and gestures in each space. Be aware of your body movements.

5. Repeat this technically without emotion. Use the postures, gestures, or movement that you experienced when you allowed yourself to feel lonely, etc. Remember your attitudes and gestures for future reference.

Goal XI: The student will become aware of himself as a physical being occupying space interdependently with other human beings. He will understand the advantages and disadvantages of ensemble playing.

Objective I: The student will demonstrate his ability to adapt himself physically and emotionally to the space of others.

Criteria: Group interaction

Accuracy: 100% 100

---

[1] Electronic music is played during these exercises to facilitate mood and assist the student to experience ensemble situation.

Exercise: (Instructor calls out directions.)

1. Student A creates a wall with his hands in pantomime.

2. Student B stands two feet from him and extends the wall.

3. Student C and D complete wall.

4. Student E creates 2nd wall at right angles to first.

5. Student F joins him.

6. Student G and H complete wall.

7. Student I creates 3rd wall at right angles to 2nd.

8. Student J. helps him.

9. Students K and L complete wall three.

10. Student M creates 4th wall.

11. Student N, O and P complete wall.

12. Students remaining (at least 10 or 12) go inside room and hold it up with their hands.

13. Students who are the walls move inward and closer together so that room becomes smaller.

14. Move walls inward gradually till all are packed closely together.

15. Recreate ceiling. When ceiling is complete, close your eyes and relax. Imagine yourself in total darkness.

16. Imagine that you are here for two hours.

17. Imagine that you have been there for three hours.

18. You have been in the room for twelve hours and you cannot stand yourself any more.

19. You have been in the room for twenty-four hours. Do not act. Just let yourself feel.

20. Forty-eight hours.

21. Three days.

22. Don't act. Allow the audience to create the scene.

23. Five days.

24. One person discover a way out; others follow him out.

25. Take note of how it feels to be out.[1]

Goal XII: The student will understand the meaning which his personal space has for him, the importance of physical contact with other human beings, its advantages and disadvantages (to be done only after space-dividing exercise).

Objective I: The student will demonstrate his ability to perform in close contact under conditions of restriction and freedom with other actors.

Criteria: Full participation

Accuracy: 90% 100

---

[1] From notes on a demonstration by Eric Christmass at the All-University of California Theater Workshop, Berkeley Campus, March, 1971.

Exercise: (Instructor explains beforehand.)

Return to your space of loneliness. You would like to speak but you are not allowed to speak. You need to speak. Look for each person with your eyes. Thereby you will feel loneliness. When I blow a whistle, it is the liberation of your space of loneliness. Play and speak. Go to your space of fear and hate. Use the gesture that you remember as your image of your hate and fear in your hate and fear space. Hate and fear are closely linked.

When a whistle blows, you will liberate this space. Run to each other like children. Play, speak, dance. Do whatever you wish. Enjoy your freedom, then grasp hands. You are no longer afraid or lonely. While holding hands, play, dance, be free. But once you grasp another person's hand, you cannot let go. It is like an umbilical cord.

Then I will count down from thirty to one to zero. Each count represents a minute less that you have to live before an atom bomb is dropped upon you. When zero comes, the bomb will strike you.

Each of you has two choices. You can run to your personal space but you can't let go of the other's hand, or, you can sing your national anthem in the hopes that the pilots of the plane may realize that they have made a mistake and that you are their countryman and not the enemy. Remember, it is the last thirty minutes before the bomb.[1]

Planned Activities:

Instruction by class participation in exercises and improvisations.

Required Reading:

McGraw, Charles. Acting is Believing: A Basic Method. New York: Holt, Rinehart and Winston, 2nd Ed., 1966, Chapters 5 & 6.

Supplementary Reading:

Blunt, Jerry. The Composite Art of Acting. London: The Macmillan Co., 1966. Appendix G.

Grotowski, Jerzy. Towards a Poor Theatre. New York: Simon & Schuster, c. 1968, pp. 133-205.

Pre- and Post-assessment:

I would expect most students to achieve at least a 50% improvement in flexibility, control and expression.

---

[1] From notes on a demonstration by Juan Carlos Uviedo at the All-University of California Theater Workshop, Berkeley Campus, March, 1971.

UNIT II

SENSE MEMORY AND PANTOMIME

Statement of Major Concept:

The purpose of this unit is to impress upon the student the importance of the physical world in acting. Pantomime without words compels the student to be aware of his physical surroundings. The art demands actual acute observation of the physical environment and of one's reactions to that environment. As such, it is an indispensable technique as a means to creating a characterization in that it helps the actor to put himself in the shoes of a character in terms of how that character experiences the physical world. Moreover, the actor is able to perceive the possibility of abstracting the qualities of inanimate or non-human entities and relating them to similar qualities in a person, therefore, he is not limited in his characterizations to the physiological explanation or the literary interpretation of the attitudes or behavior of a particular character. Furthermore, the actor is often obliged to reveal "character" in a scene simply in terms of that character's attitudes toward an object. Pantomime trains him in the technique of projecting an attitude without the aid of the text. The student learns to use the "pregnant gesture." Pantomime is of special aid to those students who are unable to keep still on stage, who are afraid to take a pause or make a transition for fear of losing attention. Pantomime teaches him to fill a pause with movement, or better still, no movement.

Once having observed the expressive value of a glance or a minimal movement of foot or hand, the actor acquires subtlety and becomes more aware of the distractions he can create in his own presentation by little, careless or nervous movements. He realizes that every movement, however slight, communicates something to an audience and so he becomes more disciplined in physical behavior and more economical. Perhaps in a modern world of continual sensory over-stimulation, we all learn to "turn off" our powers of observation. Too much noise makes us deaf. We learn to select what in the environment we will attend to. Obviously this can be a virtue. Nevertheless, for the actor it can become a vice, since what he "turns off" may not be what the character turns off. Therefore, he is obliged to reopen his eyes and ears, nose and mouth even to that which is normally unpleasant, if he wants to play a variety of roles.

Perhaps the most exciting discovery that the actor can make in the study of pantomime is realizing the effectiveness of doing nothing on stage. The tendency of young actors is to be too busy. In this regard, the neutral mask is a marvelous teaching device. The student finds that he can literally hide behind the mask and in a sense be released from his ego needs or the necessity to constantly be "on."

Therefore, he experiences a more authentic relationship to himself and his feelings. Often, by releasing the muscular set of his face (the face which he shows to the world), he finds that he can also release the muscular set of his body under the same sort of illusion which the ostrich may feel when he hides his head in the sand. Thus his gestures, free of personality, motivated determinations become freer or more universal. In this way, the student becomes aware of the variety of movements which he can employ in gesture to convey character which were previously unavailable to him. For this reason, I have included several exercises in mask.[1]

Pantomime also impresses upon the student the importance of visual imagery. I have, therefore, included a goal which is absolutely non-measurable. Goal I asks merely that the student go home and use his imagination; that he deliberately take time each day to exercise his powers of fantasy and imagination. I think that this is excellent training for an actor. The actor must be able to see pictures in his mind's eye. He must also be able to transport himself to other places and times in almost a literal sense. He must be here but also "there." To do this requires training, but it is something which the actor must learn to do in the privacy of his own mind before he can do it before others.

---

[1] Acknowledgement is made to Barrie Rolfe, former UCLA instructor for introducing me to the mask as a teaching device.

Goal I recognizes the importance of observation, sensitivity, and deliberate cultivation of imagination for effective acting.

Goal II attempts to reveal to the student the enormous things which can be said with a small gesture and to make him aware of how often he uses such gestures to convey very specific and often literal meanings. Objective III, however, attempts to demonstrate to him the limitations of literary meaning in gesture. Objectives V, VI and VII use the neutral mask.

Goal III asks that the student attack the problem of communication of environment, character, and object directly since, as I have said before, the primary task of the actor is to communicate.

Goal IV deals with "abstracting" as a means to characterization.

Goal V focuses the student's attention upon rhythm as an essential determiner of mood and genre.

Goal VI again focuses the student's attention on the importance of cooperative collaboration with his fellow actors. However, Goal VII demands that he maintain individuality as well in order that he may not simply melt into a group and give up all responsibility for maintaining his identity. This goal also impresses upon the student the fact that character is largely determined by the way in which one relates to the larger world.

Finally, Goal VIII again required the student to function effectively in a group in a mutually dependent situation to which he nevertheless makes positive and unique contributions.

Goals:

Goal I: The student will understand the importance of observation and imagination. He will make a conscious effort to increase his sensitivity to his physical environment, sharpen his sense perceptions, and develop his imagination.

Objective I: Outside of class, the student will devote 15 minutes a day to the development of sense perception, imagination, and visualizing powers by experimenting with meditation and sensory observation.

Criteria: Performance 100

Objective II: In class, in a 30-second exercise, the student will try to recreate the sensory or meditative experiences. He will re-enact the imaginary experience of another place as though he were there or handle an imaginary object conveying the sensory qualities.

Criteria: Performance 100

Suggested Exercises:

> 1. To recapture your senses of taste and smell, shut your eyes. Touch your tongue to objects around you ... Note the great variety of flavors, textures, temperatures ... Simultaneously sniff the objects. Close exploration with the nose will reveal that nearly

everything has a distinctive odor.[1]

2. Take an object familiar in your daily life--a toothbrush, a shoe, a tomato. You see it every day, but this time study it as if you hadn't seen it before.[2]

3. Try eating with your eyes closed. Concentrating on tastes and smells can make food an experience beyond the mere eating.[3]

4. Imagine yourself leaving the room. In your mind's eye go through the city and over the fields. Come to a meadow covered with fresh grass and flowers. Look upon the meadow with pleasure. Stay in the meadow, and meditate on it. You can achieve a more expansive feeling by visualizing a mountain in a distance. In fantasy go into the country and slowly climb a mountain. Pass through a forest. Scale the heights until you finally reach a peak from which you can view the countryside.[4]

5. Concentrate on your hand. Observe the lines, the color, the texture, the shape in space, and shapes of the mounds and bases. Feel the warmth within the hand and the sensation of air around it.

Meditate on your hand so that it fills your entire consciousness. You are likely to arrive at a sensation of being in two places at once: at one with your hand, since you will be exquisitely sensitive to it, yet unconnected to it, observing it detachedly from a distance.[5]

Objective III: Outside of class, the student will deliberately subject himself to sensual stimuli. In class, in a 30-second exercise, he will try to recreate this experience.

---

[1] Howard R. Lewis and Harold S. Streitfeld, Growth Games: How to Tune In Yourself, Your Family, Your Friends. (New York: Harcourt Brace Jovanovich, Inc., 1970), p. 51.

[2] Ibid., p. 32.

[3] Ibid., p. 52.

[4] Ibid., p. 71

[5] Ibid., p. 71

- a. Odors
- b. Tastes
- c. Temperatures

Criteria: Believability and Concentration

Accuracy: 100% 100

Example:

Go to a steam bath.

Objective IV: The student will demonstrate his ability to use sense memory for the recreation of a sensory experience. On the lawn outside of class, he will pretend to awaken in a strange world (this one) for the first time, seeing, hearing, smelling, touching people and objects for the first time. Immediately after, in the theater, in pantomime, he will recreate this experience.

Criteria: 50% Fidelity in Observable Behavior 50

Objective V: In class, the student will sharpen his sense perceptions by group participation in a series of exercises in sense deprivation as directed by the instructor.

- a. Blind
- b. Deaf
- c. Dumb

Criteria: Performance with Concentration

Accuracy: 100% 100

Goal II: The student will become aware of the language of gesture in other cultures and apply this information as a means of communicating with different parts of the body.

Objective I: The student will demonstrate his ability to communicate in gesture with the use of his hands.

Criteria: Correct gesture

Accuracy: 100% 100

Exercise:

1. Give the common Near East gesture for "He has disappeared" or "It has gone." (Open hand and blow into it.)

2. Make the common Near East or Southern French sign for "Not at all" or "By no means."[1] (Place the thumb under the upper incisor teeth and rapidly flick thumb downward.)

3. Give the Neopolitan gestures which roughly express "This is hard work," "I am hungry and poor," "I entreat you," "I appeal to you personally."[2] (Rub the forehead with the thumb from side to side. Beat the ribs hard with the flat of the hand. Press the two palms together, fingers close toge-

---

[1] Exercises developed from discussion of gestures and their meanings by MacDonald Critchley, *The Language of Gesture* (London: Edward Arnold & Co., 1932), p. 91.

[2] *Ibid.*, p. 89

ther, thumbs depressed, move hands rhythmically up and down. Join all the fingers and the thumb of the right hand. Press the united points upon the forehead.)

4. Give the Indo-Chinese gesture for "I give you my all because to me you are like a flower."[1] (Place arms out, palms up, heel of palms together. Keeping hands together at all times, slowly close palms, bringing closed palms to groin. Bring the points of the fingers up the torso to the breasts, gradually, so that hands are back to back, fingers pointing toward face when hands reach heart. Gradually raise hands in this position, elbows together, until hands are above forehead; open palms like a flower.)

5. Do the ngili-atma mudra gesture which would be done to identify the priest with God.[2] (Take a flower between the two hands, touch your stomach with it, then describe a semi-circle with it. Then place the flower in your hair.)

6. Do the musti mudra gesture which symbolizes the union between the male and female principle.[3] (Join the

---

[1] From notes on a demonstration by Juan Carlos Uviedo at the All-University of California Theater Workshop, Berkeley Campus, March, 1971.

[2] Critchley, The Language of Gesture, p. 71.

[3] Ibid., p. 72.

thumb and fingers of the right hand in a cone-shaped manner and then hold with the palm of the left hand with thumb abducted and extended.)

Objective II: In class, in a 15-minute exercise, the student will communicate a story using strictly limited parts of the body.

Criteria: Communication

Accuracy: 10% 100

Exercise:

Students will sit in a circle. Student A will convey what he did this morning from the moment he got us, using only one finger. Student B will repeat the story using five fingers. Student C will repeat the story using one hand. Student D will repeat the story using two hands. Student E will repeat the story using two hands and one arm. Student F will repeat the story using two hands and two arms. Student G will repeat the story using two hands, two arms, and one foot. Student H will repeat the story using two hands, two arms, and two feet. Student I will repeat the story using two hands, two arms, two feet, one leg. Student J will repeat the story using two hands, two arms, two feet, and two legs. Student K will repeat the story using two hands, two legs, two arms, two feet and torso. Student L will repeat the story using two hands, two arms, two legs, two feet, torso, and head.

Student M will repeat the story using two hands, two arms, two legs, two feet, torso, head, and facial expression.[1]

Objective III: The student will demonstrate his ability to be expressive solely by means of facial expression.

Criteria: Communication

Accuracy: 100% 100

Exercise:

> By means of facial expression and use of the eyes render the following: Your attention is caught; curiosity is aroused; you look intently; you are startled; this changes to amusement; and ends in heavy laughter.
>
> By means of facial expression, render the following: Your attention is caught; you are startled; this changes to fear; fear becomes horror.[2]

Objective IV: In class, in a 2 or 3 minute exercise in mask, the student will demonstrate his ability to use torso, arms and legs to communicate emotional attitude without the use of facial expression.

Criteria: Clarity of expression and dramatic effect

Accuracy: 50% 50

Exercise:

---

[1] From notes on a demonstration by Juan Carlos Uviedo at the All-University of California Theater Workshop, Berkeley Campus, March, 1971.

[2] Hubert C. Heffner, Samuel Selden, and Hunton D. Sellman, Modern Theater Practice: A Handbook of Play Production (New York: Appleton-Century-Crofts, 1959), p. 271.

1. A young person weeping.

2. An old person weeping.

3. Bury someone you love.

4. Bury someone you hate.[1]

Objective V: The student, outside of class, will prepare an original pantomime to be performed in mask, using dramatic form on a subject to be assigned by the instructor. The interpretation will contain: (a) introduction, (b) inciting incident, (c) body, (d) climax, and (e) conclusion.

Criteria: Expressive movement

Accuracy: 85%

75

Examples:

1. A tree which, during a storm, is struck by lightning and split open.

2. A tree which experiences the four seasons.

3. A sunflower which grows from a seed beneath the earth in spring to full maturity in summer.

4. A monster clawing his way out of the bowels of the earth to a place he has never seen before.

5. Your own creation.[2]

---

[1] Variation on an exercise suggested by Agnes De Mille, To A Young Dancer, p. 126.

[2] Development and variation on an exercise given by Barrie Rolfe, UCLA, 1969.

Goal III: The student will be able to create the illusion of environment, character and physical objects in pantomime.

Objective I: The student will demonstrate his ability to communicate an environment in pantomime.

Criteria: Communication

Accuracy: $\frac{90\%}{100}$

Examples:

1. Walk through tall underbrush and protect your head from the branches.
2. Wade into the ocean. The water is very cold or warm ...

4. Be a cashier making change. Respond to different customers. Know exactly what money is given to you and what change you are giving...

7. Enter your home very late at night, trying not to awaken anyone.
8. Sit before an open fire. Respond to its warmth and cheerfulness...

10. Step out onto the porch of a ski lodge. Respond to the cold air and to the joy of being there.[1]

Objective II: In class, the student will demonstrate the physical qualities of objects in group exercises directed by the instructor.

Criteria: Illusion of observable weight, size, shape, texture of identifiable objects.

Accuracy: $\frac{90\%}{100}$

---

[1] Grace Barnes and Mary Jean Sutcliffe, On Stage, Everyone (New York: The Macmillan Co., 1961), p. 103.

Objective III: The student will demonstrate his ability to communicate a character in pantomime.

Criteria: Communication of age, weight, emotional tone, attitude toward activity.

Accuracy: 80% 70

Exercises:

1. A concert pianist is in a doctor's office having the bandages removed from his hands, which have been severely burned. As each hand is unbandaged he tries to move his fingers.

(Successive actions: tries to move each finger on the right hand, but finds it almost impossible to move them, drops hand limply in despair, concentrates on left, painfully moves each finger a little as he would in playing.)[1]

2. A woman is starting to rub clothes on a washboard. Her sleeves keep slipping down and her hair gets in her eyes.

(Successive actions: rolls up sleeves, pushes back her hair, starts to rub clothes, stops and pushes up her right sleeve, rubs again, stops and pushes up left sleeve, rubs again, stops and pushes hair out of her eyes, rubs again, stops, dries her hands on her apron, pins sleeves up, fastens hair securely, begins to rub clothes again.)[2]

3. Your own creation.

Objective IV: Outside of class, the student will test and stretch his sensory and muscular memory by handling and using two real objects. In class, he will recreate the experience with minute exactitude in pantomime.

---

[1] Ibid., p. 102.

[2] Ibid., p. 102.

Criteria: Illusion of observable weight, size, shape, texture of identifiable objects.

Accuracy: 90% 50

Objective V: Outside of class, the student will prepare a two-minute original pantomime to be performed in class, of an activity in which he demonstrates the ability to create the illusion of a specific character.

Criteria: Communication

Accuracy: 80% 70

The improvisation will communicate:

1. Age
2. Weight
3. Mannerisms
4. Emotional Tone
5. Attitude toward Activity

Objective VI: In class, the student will demonstrate a mastery of the dramatic form of pantomime in individual performance by originating a 30minute pantomime based on a characterization, situation or place. Preparation outside of class. He will perform this synchronizing his movements with music of his own selection.

Criteria: Communication

Accuracy: 100% 80

The pantomime will contain:

1. Introduction
2. Inciting incident
3. Body, intensifying conflict
4. Crisis/climax
5. Conclusion[1]

Goal IV: The student will understand "abstraction" as a means to characterization.

Objective I: The student will demonstrate his ability to abstract "elemental" qualities and humanize them.

Exercises:

1. In mask, pantomime one of the four elements: fire, air, earth, water.[2]

2. Create a characterization abstracting qualities of these elements, (Example: a revolutionary, a peasant, a priest, a scholar) performing an every day, ordinary activity such as opening a can of soup or hammering a nail.

Criteria: Recognizable "elemental" origin

Accuracy: 75%

---

[1] Suggested by Charles Mac Murray, Lecturer, Santa Monica City College, 1971.

[2] From a demonstration of Mask given by Barry Rolfe, Lecturer, UCLA, 1969.

Objective II: The student will demonstrate his ability to abstract the attitudes of animals and then humanize them in a characterization.

Criteria: Believability

Accuracy: 85%

Exercises:

Enact the following folk expressions[1] first as an animal, then as a person engaged in a competitive sport:

1. "I am a horse what never was rode."

2. "I can walk like an ox, run like a fox, swim like an eel . . . make love like a mad bull."

3. "I'm shaggy as a bear, wolfish about the head, active as a cougar, and can grin like a hyena . . . there is a sprinkling of all sorts in me, from the lion down to the skunk."

4. "Aren't I the leaping trout out of the waters?"

5. "I am a man; I am a horse; I am a team. I can whip any man."

6. "I am an alligator; half man, half horse; and can whip any . . . "

7. "I am a . . . snapping turtle: have bear's claws, alligator's teeth, and the devil's tail; can whip any man, by

---

[1] Sentences taken from A Treasury of American Folklore, Ed. B. A. Botkin (New York: Crown Publishers, 1944), 9. 275.

God."

Goal V: The student will become aware of the effects of rhythmic variety in pantomime.

> Rhythm is so basic to life itself, founded upon the heart beat, the regular intake and outgo of air through the lungs, the pattern of waking and sleeping, the regularity of all movement, that it has become recognized as the very foundation of all artistic response.[1]

Objective I: The student will demonstrate his ability to achieve comedic effects by using short, fragmented rhythms.

> The attitudes, gestures and movements of the human body are laughable in exact proportion as that body reminds us of a mere machine.[2]

Criteria: Performance

Accuracy: 100% 100

Exercises:

1. Mechanical figures in a Swiss clock marking the hours. Variation: Speed up until it becomes chaos.

2. Marionettes on strings dancing a minuet. Variation: Get entangled in each other's strings.

3. Mechanical robot in a store window demonstrating

---

[1] Jed H. Davis and Mary Jane Larsen Watkins, Children's Theatre (New York: Harper & Row, 1960), p. 34.

[2] Henri Bergson, "The Comic Element" extracted from the essay "Laughter (Le Rire)" included in Comedy (New York: Doubleday & Co., Inc., 1956) by Ed. Barrett H. Clark in European Theories of the Drama (New York: Crown Publishers, 1965), p. 387.

vegetable chopper. Variation: Speed up to a machine breakdown.

Objective II: In class, in a 2-minute pantomime, the student will demonstrate his ability to alter his tempo and rhythm in terms of a situation.

Criteria: Appropriateness

Accuracy: 100% 100

Exercises:

1. "You are having breakfast and you are late for work. Find the correct tempo-rhythm.

2. " ... Write a letter to a person you love and write one to a creditor. Find correct tempo-rhythm for each."[1]

Objective III: The student will demonstrate his ability to exaggerate farcically in pantomime by using large, slow movements and rhythms in standard clown skits.

Criteria: Exaggeration

Accuracy: 80% 80

Exercises:

1. Cast one lion and two photographers. Lion runs across stage; two photographers chase him. Lion wheels

---

[1] Sonia Moore, The Stanislavski System (New York: The Viking Press, 1960), p. 54.

around and roars; photographers run. The lion chases them. The photographers whirl, indicate their desire to take the lion's picture. The lion understands, agrees, preens, takes out a pocket comb and combs his mane, poses. Trembling, the photographers take picture. The lion waits for the picture testily. The photographers show him the picture. He is displeased, chases the photographers offstage.

2. A man in the park, sitting on a bench reading the newspaper. A toddler comes by with a lollipop, crying. The man moves away; the toddler follows him. The lollipop gets stuck on the man's knee. The man, exasperated, frightens the toddler away, picks up the lollipop from his knee, sucks it while continuing to read his newspaper.

The park attendant enters, picking up litter with a stick, picks up litter around the man with zealous concentration. The man, annoyed, moves away, deliberately crumples a piece of newspaper and throws it on the ground under the bench, then goes on reading. The litter-picker, a coward, retired to the side and, chagrined, thinks, determines to stab the crumpled newspaper and retrieve it, circles the man. The man frightens him off. The litter-picker runs, gets his left foot caught in his bucket. He is more determined to retrieve the litter, makes a wild stab, stabs the man in his foot. The man leaps up in pain, chases litter-picker offstage while hitting him over the head with the rolled newspaper.[1]

Objective IV: The student will demonstrate his ability to adapt himself rhythmically in terms of characterization, group interaction, and text by enacting a poem in pantomime with seven students as a reader recites the poem.

Criteria: Ensemble "playing"

Accuracy: 75% 100

Exercises: (8 students)

Student A	The reader
Student B	The hawker
Students C & D	Admiring doves and radishes
Student E	An idler
Student F	A boy musing
Student G	An absentminded peddler
Student H	A drawf
Students C & D	Enact "some sighing ... "
Students E & F	Enact "some listened ... "
Student G	Enact "a pinned flower ... "
Student H	Enact "the sunset ... "

---

[1] From a lecture demonstration by Bill Ballantine, Director, Clown College, Ringling Brothers/Barnum & Bailey Circus, All-University of California Theater Workshop, Berkeley Campus, March, 1971.

while total group enacts "snowy fields."

(Note: Hawker sings one line.)

> The hawker cried: "Bing-tang-hoo-loo,"
> Swallowed a mouthful of dust and seemed contented;
> Admiring doves etched white against the blue.
> An idler paused, then shuffled, cage-in-hand,
> Through tracts of sand.
> While in an empty street a boy stood musing.
> An absent-minded peddler brandished his knife,
> His radishes grinned and glowed in the sinking sun--
> While in an empty street a boy stood musing.
> And some were sighing over a bowl of rice,
> Some listened to others babbling in dreams at midnight;
> One pinned a scarlet flower on her hair
> Like sunset on the rim of snowy fields.
> --Pien Chih-Lin (20th C.)[1]

Goal VI Two students will work cooperatively to create an illusion in pantomime.

Objective I: Outside of class, the student and his partner will prepare a 2-minute pantomime to be performed in class, in which A will perform the action of a mechanical object and B will "operate" the mechanical object.[2]

Criteria: Communication of illusion

Accuracy: 85%

80

Objective II: Outside of class, the student and a partner will orignate a 2-minute pantomime to be performed in class, in which they manipulate a large "thing."[1]

---

[1] The Moments of Wonder: A Collection of Chinese and Japanese Poetry, Ed. Richard Lewis (New York: The Dial Press, 1964), p. 108.

[2] From notes on lectures and demonstrations given by Wallace Chappell, UCLA, 1970.

Criteria: Ensemble "playing"

Accuracy: 50% 50

Goal VII: The student will relate to the group while maintaining a distinct individuality in relation to the group.

Objective I: The student will abstract the social attitudes manifest in different relationships to the rest of the world by performing, individually, a pantomime of one of the following quotations and then, in a group, maintaining the images of the character in an improvised pantomime of a game of tag.

Criteria: Concentration

Accuracy: 70" 100

Exercises:

1. A god:

> And God said let there be light and there was light.[2]

2. A devil:

> With works of vengeance,
> I work them much wrack.
> In woe is all my delight.
> In care I am cloyed

---

[1] Ibid.

[2] Gen. 1:3, American Standard Version Bible, Thomas Nelson & Sons.

And foul I am annoyed
But mankind be destroyed
By ditches and dens.[1]

3. An innocent:

A little child
Picked with his fingers
A drop of dew
And lo, it vanished.
--Issa (18-19th c.)[2]

4. A trickster:

You light the fire
I'll show you
Something nice
A great Ball of Snow!
--Bosho (17th c.)[3]

5. A seeker:

The lone night;
The monkey thinks how
To catch hold of the moon.
--Shiki (19-20th c.)[4]

6. A pessimist:

How can a deep love seem deep love,
How can it smile, at a farewell feast?
Even the candle, feeling our sadness,
Weeps, as we do, all night long.
--Tu Mu (9th c.)[5]

---

[1] From "The Castle of Perseverance" in Vincent C. Hopper and Gerald B. Lahey's Medieval Mysteries, Moralities and Interludes (Woodbury: Barrows Educational Series, 1952) p. 152.

[2] The Moments of Wonder, p. 100.

[3] Ibid., p. 89.

[4] Ibid., p. 33.

[5] Ibid., p. 119.

7. An optimist:

> Even as the snow fell
> Through it there came whispering
> A breath of spring!
> --Issa (18-19th c.)[1]

8. A saint:

> But I say unto you, love your enemies,
> bless them that curse you, do good to
> them that hate you, and pray for them
> which despitefully use you, and
> persecute you.[2]

Goal VIII: The student will understand how to relate and be sensitive to the total situation in ensemble pantomime.

Objective I: The student will demonstrate his ability to relate sensitivity and perceptivity in an ensemble pantomine in class. A student will begin an activity requiring the help of several people to complete. As they see the opportunity and the need, five to seven students will join the activity.[3]

Criteria: Clarity of action, harmony of action, ensemble cooperation

Accuracy: 85% 100

Objective II: The student will demonstrate his ability to relate sensitivity and perceptivity by enacting it ritualistically in an ensemble pantomime in class based on making a myth of a universal theme: (1) Birth and Death; (2) Atonement; (3) Maze and Confusion; (4) Death and Resurrection.[1]

---

[1] *Ibid.*, p. 68.

[2] Mat. 5:44, American Standard Version Bible.

[3] Ruth Lane lecture-demonstration, UCLA, 1969.

Criteria: Clarity of Action, harmony of action, ensemble cooperation

Accuracy: 85% 100

Objective III: The student will demonstrate his ability to function harmoniously and uniquely in ensemble, making an original contribution to the group and super-objective of the ensemble.

Criteria: Performance

Accuracy: 90% 100

Exercise:

Given a super-objective of a "fantastic" machine, a student will go on stage and become an expressive, moving part of the machine. As soon as a student sees an opportunity to contribute to the super-objective of the machine, he will join it. Total 7 to 10 students.

At a signal from the instructor, the machine will speed up to a climactic speed, then slowly die.[2]

---

[1] Ann Halprin as cited by Lewis and Streitfeld in Growth Games, p. 263.

[2] From notes on lecture-demonstration by Wallace Chappell, UCLA, 1970.

Objective IV: The student will demonstrate dramatic instinct and awareness and perception in a large group. A student will assume a character, go on stage. As they feel moved, other students in character will join him. The fourth student will initiate an inciting incident. Acting in character, other students will react to bring the pantomime to a crisis/climax and conclusion.[1]

Criteria: Dramatic form and ensemble awareness

Accuracy: 100% 100

Objective V: The student will demonstrate his ability to relate sensitivity and perceptivity in an ensemble in class based on a text.

Criteria: Clarity of action, harmony of action, ensemble cooperation

Accuracy: 85% 100

Exercises:

1. Choose 7 people. Dividing roles from "big fish" to "little shrimps," enact:

> The big fish eat the little fish,
> the little fish eat shrimps
> and the shrimps eat mud.[2]

---

[1] Ibid.

[2] A Treasury of American Folklore, p. 488.

2. Choose 7 people. Divide roles from Genesis text from "In the beginning" through "... He rested from all His work which God had created and made." Enact each of the seven days of creation with one student reading the text.[1]

Planned Activities:

Instruction will be by lecture and demonstration with many supplementary exercises.

Suggested Materials of Instruction:

Blindfolds, ear plugs, variety of odorous substances, variety of tasting materials. Illustrated handouts: Deaf-mute gestures, Indian Mudras, hand and finger exercises.

Required Reading:

McGraw, Charles. Acting is Believing: A Basic Method. New York: Holt, Rinehart and Winston, 2nd Ed., 1966, pp. 51-84.

Supplementary Reading:

Blunt, Jerry. The Composite Art of Acting. London: The Macmillan Co., 1966, pp. 2-5.

Chinoy, Toby and Helen Cole, Eds. Actors on Acting. New York: Crown Publishers, 1964, pp. 45-94.

---

[1] Gen. 1:26-2:3, American Standard Version Bible.

Kahan, Stanley. An Actor's Workbook. New York: Harcourt, Brace and World, 1967, pp. 191-194.

Pre- and Post-assessment:

Level of Achievement:

Most of the students should master most of the exercises but with great individual differences in accuracy. Pantomime is, in some respects dependent upon visualizing powers and physical skill. It is doubtful that all students could develop such powers in such a short time, since these attributes usually take a long time to perfect. However, the study of pantomime is useful as a means of developing visualizing powers and physical flexibility and control.

UNIT III

VOICE

Statement of Major Concept:

The importance of voice control will be stressed throughout the course. In order to function effectively on stage, the actor must develop a sensitive, versatile, and responsive vocal mechanism. As a listener, he must also become more sensitive to the nuances in the spoken words of others. The student will be introduced to an eclectic series of vocal exercises which are designed to improve breathing, projection, enunciation, vocal variety, and expressive power.

Goals I and II attempt to acquaint the student with the physical aspects of voice production. The student should know the physiology of the vocal productive system and realize than an effective voice is not the result merely of the organs used specifically in speech but involves all part of the body. Many physical exercises aim at the reduction of tension.

Goals III and IV specifically approach the voice from the point of view of a natural function in which the student will attempt to remove culturally acquired tensions and inhibitions. This section is based on the work of Kristin Linklater. See Appendix.

The purpose of Goal V is to impress upon the student the organic origin of the vocal impulse.

Goal VI introduces the student to a series of singing exercises based on the premise that singing enriches the speaking voice. See Appendix.

All goals up to this point have approached voice production from the point of view of increased freedom, by means of a natural approach. However, Goal VII approaches voice production from the point of view of an unnatural, technical approach. From my experience, some students benefit more from an aggressive, mechanical approach whereas others benefit more from the previous more or less natural approach which aims to remove resistance.

Goal VIII assumes that the student has acquired a solid base in breathing and vocalization on the breath, which will enable him to consciously pursue techniques of vocal projection, particularly through the use of frontal articulation.

The purpose of Goal IX is to improve enunciation by forcing the student to bypass habitual "speech patterns." He will become aware of and develop the muscles of his tongue, lips and mouth.

> Most American training is ill-suited to the demands of serious theatre in that it neglects the full virtuosity of the acting instrument (movement and voice) ... Teachers of voice, speech, and movement who can deal with serious drama without producing mechanical, artifical, or inhibited actors are hard to come by.[1]

---

[1] "TDR Comment: Corrigan's Analogy or What We Will Do at NYU," Tulane Drama Review, Vol. 10, No. 2, Winter, 1965, p. 20.

Goals X, XI and XII will introduce the student to some more esoteric concepts for the achievement of vocal versatility. The section on vocal variety is long because I am impressed that it is the most important technique which the student can acquire and the acquisition of skill depends largely upon practice. Therefore, objectives include exercises to emphasize undermeanings, moods, techniques of stress, rhythmic variety, variety of quality, and phrasing.

Goal X emphasizes the importance of mental and emotional association to vocal variety. Goal XI emphasizes technical devices to achieve vocal variety. Goal XII emphasizes the association of visual and auditory and kinesthetic imagery to achieve vocal color.

Goal XIII deals with the use of the voice as it relates to space, and, finally, Goal XIV asks that the student temper his voice in terms of the total situation. The hidden long range goal of this section is that the student will voluntarily undertake a daily program of vocal exercises and that he will become more sensitive to the expressive potential of his voice.

Goals:

Goal I: The student will know the anatomy and function of all parts of the body which are employed in the production of speech.

Objective I: On a diagram of the torso and head of a man, the student will locate and name the organs used in the production of speech and describe in 25 words or less the function of each. (In class -- usual test conditions.)

Criteria: Performance

Accuracy: 75% 100

Goal II The student will understand the importance of physical awareness and relaxation to efficient vocal production.

Objective I: The student will perform a series of tension-relaxation exercises in which he will observe the contrast between his relaxed and tense state.[1]

Criteria: Performance

Accuracy: 100% 100

Exercises (See Appendix):

1. Vertical stretching
2. Horizontal stretching
3. Neck rolls
4. Jaw looseners
5. Tongue stretches
6. Face isolations
7. Palate stretches

Goal III: The student will become aware of his natural breathing center and rhythm.

---

[1] Goal, objective, and exercises from notes on lecture-demonstrations given by Kirstin Linklater at the All-University of California Theater Workshop, Berkeley Campus, March, 1971.

Objective I: In class, the student will breathe naturally from his center by participating in group exercises as directed by the instructor.

Criteria: Performance

Accuracy: 50% 100

Example:

Imagine you are lying on the beach. You are very happy and comfortable. Listen to the waves. There is a lovely breeze; the sun is warm and tanning your body. You are very comfortable and contented. You have a hamper of delicious things to eat and drink--everything you like best--chicken, wine, strawberries. Someone you like very much comes and stands over you and tells you a very funny joke.[1]

Goal IV: The student will understand how to use his speaking voice on the natural breath.

Objective I: The student will speak syllables on a natural breath by participating in group exercises as directed by the instructor.

Criteria: Performance

Accuracy: 50% 100

Exercises (See Appendix):

---

[1] From notes on Kristin Linklater lecture-demonstrations.

1. Range and tone.

2. Tongue looseners.

3. Soft palate.

4. Humming.

5. Resonance.[1]

Goal V: The student will become aware kinesthetically of the natural impulses which precedes vocalization.

Objective I: The student will vocalize from the natural organic impulse by reciting or singing in the character of a chosen animal beginning with the physical movement of an animal.

Criteria: Concentration

Accuracy: 70%

90

Exercises:

> Think of an animal which each must choose, bearing in mind his preference or his affection for that particular animal. After a short period of concentration, he must try to express the sounds of the chosen animal, but this process must first pass through the whole body. In other words, the body must adapt itself organically to the impulses that precede the sound. So it is necessary first to express the animal with the body.
>
> Analysis of the exercise:
>
> 1. Gradually start to seek for the chosen animal with the body--do not hurry.
>
> 2. If you think you have found the animal's right impulses then begin to activate the voice. Start to give the animal voice through a text or a song.[2]

---

[1] Ibid.

[2] Objective and exercise, Grotowski, Towards a Poor Theater, pp. 202-3.

Goal VI: The student will understand how to bring overtones into the speaking voice.

Objective I: In class the student will bring singing resonance into his speaking voice and increase his speaking range by performing a series of singing exercises as directed by the instructor.[1]

Criteria: Performance

Accuracy: 75% 75

Goal VII: The student will understand the mechanical principles of diaphragmatic breathing and be able to apply them in practice.

Objective I: In class the student will demonstrate his ability to apply the mechanical priciples of diaphragmatic breathing by participation in group exercises as directed by the instructor.

Criteria: Performance

Accuracy: 80% 90

Exercises:

> Breath control: In order to discover the point of control of the breath, place your hands on the front walls of your body just below the belt. Cough slightly. You will feel an inward pull of the muscles. Now recite the letters of your name, rather slowly, as if you were cheering at a football game.[2]

---

[1] From lessons given by Charles Albert McClain, New York City, over a period of ten years. See Appendix.

[2] Letitia Raubicheck, Estelle Davis and L. Adele Carl, Voice and Speech Problems (New York: Prentice Hall, 1937), pp. 36-37.

Therefore, if your name is Joe:

"J" (with an inward pull; then relax and expand in order to let the bellows fill with air)

"O" (with an inward pull; then relax and expand to let the bellows fill with air)

"E" (with an inward pull; then relax and expand to let the bellows fill with air)

Repeat the same mechanism using first a one syllable word, then two syllables, then three, then four, then two words, three, four, five, six, etc. Then whole sentences. Never go to the absolute end of a breath.

Objective II: The student will demonstrate his ability to produce a stage laugh starting with the staccato exercise on "ah" and ending in a laugh.

Criteria: Performance

Accuracy: 100% 100

Objective III: The student will consciously stimulate the diaphragm by clutching the abdominal muscles on an inward pull just below the belt in staccato expansions and contractions between each syllable. Expel the breath on each syllable like a bullet.

Criteria: Performance

Accuracy: 60% 50

Exercises:

Three exercises which consist of consonants, which are purely gutteral, and are produced by a very vital stroke of the diaphragm.

1. Qa--qei--qe--qi--qo--qu
2. Ka--kei--ke--ki--ko--ku
3. Ga--gei--ge--gi--go--gu[1]

Objective IV: The student will strengthen his diaphragm by repeating a speech softly, letting his breath out slowly and easily. When his breath is almost exhausted, he will make a sudden convulsive attack with a push of the diaphragm, forcing the last two words out in a louder voice.

Criteria: Performance

Accuracy: 75% 100

Objective V: The student will consciously stimulate the side muscles which play an important part in determining the force of a tone by flexing these muscles in a lateral movement.

Criteria: Performance

Accuracy: 60% 50

Exercise:

1. Place the hands upon the floating ribs just above the waist line. Relax the muscles of the waist and press slowly inward. Follow this by throwing outward the side muscles, willing the muscles to make this lateral movement and not accomplishing

---

[1] Harrison M. Karr, Your Speaking Voice (Glendale, Calif.: Griffin Patterson Co., Rev. Ed., 1946), pp. 276-277. Exercises used by Helen Hayes.

> it by action of the breath. Imagine that you have on a tight belt and try to burst it. Be sure that the movement outward is a gradual and steady one. Repeat this exercise three times.[1]

2. Repeat the foregoing exercise five time, inhaling slowly on the lateral movement and exhaling on relaxation.

Objective VI: In a 2-minute exercise in class, reading a newspaper, the student will demonstrate his ability to breathe through the mouth rather than the nose.

Criteria: Performance

Accuracy: 80% 100

Goal VIII: The student will understand the principles of projection and techniques for developing it.

Objective I: In class the student will demonstrate "front placing" by participating in exercises which he will sing, and then speak on fixed intonations.

> ... a sound which is laid against the teeth or is driven against the bone, that is the skull, acquires a ring and power ...[2]

Criteria: Performance

Accuracy: 100% 100

Exercises:

---

[1] Frank Stewart Parker, Order of Exercises in Elocution, Rev. Ed. (Chicago: Donahue and Henneberry, 1887), p. 21.

[2] Constantin Stanislavski, Building Character, Trans. Elizabeth Reynolds Hapgood (New York: Theatre Arts Books, 1949) p. 93.

1. Call out the word "King" on a very high note and in a quick tempo.[1] Think between the eyes.

2. Sing:

> . . . U as in up. Sing this from C above down the scale to middle C. It is a click, so to speak, of the glottis, and it is to be used for strengthening the chords and to teach direct attack of the tone. Do not permit any feeling for the tone striking below and slurring up to it. Use this exercise very carefully and only for the purpose indicated. The stroke of the glottis is very truly a throat consonant performing the office of a consonant and insuring the projection of words beginning with a vowel.[2]

3. Call out "hung." Think the tone and send it directly into the head. Think of striking the bony framework of the skull.

4. Call out "knee." Send the tone directly to the teeth.

5. Call out "Keep near me," holding the tone steadily in the front of the mouth.

6. Call out "They may pay-ay," dropping a semi-tone on the last "ay."[3]

7. Throw the voice into the nasal resonator, chanting

---

[1] Growtowski, Towards a Poor Theatre, p. 176.

[2] Parker, Order of Exercises in Elocution, p. 139.

[3] Exercises adapted and developed from Parker, Order of Exercises in Elocution, pp. 138-140.

on a fairly high pitch "hmmmmmm, mmmmmm, mmmmmm, mmmmmm, inn the beginning there was the word." Elongate each syllable, going directly from the "mmm" into the "inn."

8. Chant "many any ah," dropping the jaw and pitch on the final "ah." Repeat several times, elongating each syllable, ending with "Many are called, few are chosen."

9. Repeat "twenty" several times, holding the "n" for a count of three each time. Gradually extend the "n" sound into "Tomorrow and tomorrow and tomorrow creeps in this petty pace."

10. Hum "ng-ng-ng-ng-ng, ng-ng-ng-ng-ng," dwelling on the "ng" (there is no "g" in this sound). Gradually change to a chant on the same tone, again dwelling on the "ng." Repeat the chant several times on the same tone and gradually go into "My bounty is as boundless as the sea, my love as deep." Gradually go into a normal speaking tone with "The more I give to thee, the more I have, for both are infinite." The last line should be completely normal with no sign of a chant.[1]

Objective II: In class, in a one-minute exercise, the student will demonstrate his ability by projecting his voice optimally to three objects at increasing distances from the student.[1]

---

[1] Exercises adapted and developed from Raubicheck, Davis and Carl exercises on nasal resonance, Voice and Speech Problems, pp. 29-30.

Criteria: Optimal projection

Accuracy: 80% 100

Objective III: In a two-minute exercise in class, the student will employ frontal articulation and diaphragmatic support by reciting any speech in a stage whisper, putting all of his energy into the whisper and enunciating carefully.

Criteria: Clear enunciation

Accuracy: 100% 100

Objective IV: In class, in a two-minute exercise, the student will demonstrate his ability to cover his voice while apparently shouting.

Criteria: Stretched soft palate

Accuracy: 85% 80

Goal IX: The student will improve his enunciation.

Objective I: The student will demonstrate his ability to enunciate clearly in a series of tongue twisters.

Criteria: Accuracy

Accuracy: 100% 100

Examples:

These two exercises give control of the tongue and lip necessary for clear diction.

---

[1] From notes on a lecture-demonstration by Diana Maddox, UCLA, 1969.

1. Theophilus Thistle, the thistle sifter, sifted a sack of thistles with the thick of his thumb. A sack of thistles did Theophilus Thistle, the thistle sifter, sift.

If Theophilus Thistle, the thistle sifter, sifted a sack of thistles--etc.

2. If Peter Piper, the pepper picker, picked a peck of pickled peppers, where is the peck of pickled peppers that Peter Piper, the pepper picker, picked?[1]

Objective II: The student will demonstrate his ability to enunciate with the tongue and lips only (forcing the voice into the mask while keeping the voice channels open) by reciting the sentence with the knuckle of the index finger between his front teeth.

Criteria: Clarity of enunciation

Accuracy: 85%

100

Exercise:

Recite the following with the knuckle of the index finger placed between the front teeth.

Silly Mary cooked a canary.

Hinky dinky, I'm a stinky.

Sally Brown went to town, with her stockings hanging down.

Objective III: The student will demonstrate his ability to separate words clearly and precisely.

Criteria: Precision of enunciation

---

[1] Karr, Your Speaking Voice, p. 275.

Accuracy: 90% 100

Exercises:

Reading, exaggerate the enunciation of the word groups below, form the habit of placing an imperceptible stop at the end of all terminal syllables.

a. Old town, bank crew, cut down, wrinkled red ribbons, brand new, respiratory, murky mirror reflections, bread and butter, shrill scream, ice cream, I scream, crippled creek, rap tack, rap rack, vase safe, serves self, such sacks, felt lint, melt flint, lymph liquid, tried deed, hold down, sandwich, grade A, switch casts.

b. Seagull-sea eagle, mock all-mock call, think it-think kit, rapid rabbit-rapid rabid, tipped Tim-tipped Bob, safe for-save for, should not-shant not. [1]

Objective IV: After a sound drill, in a one-minute exercise in class, the student will demonstrate versatility of articulation by bypassing his normal (Anglicized) articulation.

Criteria: Flexibility

Accuracy: 100% 100

Exercises:

Greet another student and carry on a brief conversation in Italian or French. Repeat the scene in English, using similar lip formations.

Good morning. How are you?

I'm fine. How are you?

It is a beautiful day.

---

[1] Jerry Blunt, The Composite Art of Acting (London: The Macmillan Co., 1966), p. 168.

Yes, beautiful.

Objective V: The student will create a character solely with diction.

Criteria: Believability

Accuracy: 70% 70

Exercises:

(a) Parody the diction of your own acquaintances.
(b) Through diction alone, portray various characters (a miser . . . a glutton, a pious man, etc.)
(c) Characterize through diction certain psychosomatic particularities (lack of teeth, a weak heart, neurasthenia, etc.)[1]

Goal X: The student will develop skill in vocal variety by means of mental and emotional association.

Objective I: The student will demonstrate his ability to express the undermeaning of a sentence. In each of the exercises, concentrate on either undermeaning or intention.

Criteria: Communication of undermeaning

Accuracy: 80% 70

Exercises:

Read the following sentences, expressing the undermeanings:

I wouldn't say that.
    (That isn't exactly what I mean.)
. . . I wouldn't say that.
    (I'm surprised that you think I would.)

---

[1] Grotowski, Towards a Poor Theatre, p. 168.

I wouldn't say that.
(I'd like to say it, though.)
I wouldn't say that.
(You'd better not say that.)[1]

Objective II: The student will demonstrate his ability to express "Intention" vocally.

Criteria: Communication of (1) intention, (2) undermeaning

Accuracy: 90% 90

Exercises:

1. Read the following sentences expressing undermeanings, identified as (a).

2. Read the following sentences expressing intention, identified as (b).

Oh really?	(a) I am interested and surprised.
	(b) I want to hear more.
Oh really?	(a) I think you are full of baloney.
	(b) I want to make you a little uncomfortable.
Oh really?	(a) Who do you think you are kidding?
	(b) I know you are a liar and I am about to tell you so.
Oh really?	(a) I am not listening.

---

[1] John A. Grasham and Glenn G. Gooder, Improving Your Speech (New York; Harcourt, Brace & World, Inc., 1960), p. 291.

(b) I wish you would shut up and go away.

3. Think of the undermeanings, then speak. Take plenty of time.

Say	Undermeanings
No.	I won't do it.
No.	I can't do it.
No.	You can't make me do it.
No.	I have made up my mind. You are powerless to change it.

Objective III: The student will demonstrate his ability to change his inflection according to the mood of the scene.

Criteria: Obvious differences

Accuracy: 75%

70

Exercises:

A. Won't you let me explain?
B. There's no need to explain. I think I understand.
A. I felt sure you would.
B. Why didn't you tell me about it at the time?
A. I did not think it important enough to bother about.
B. Oh? . . . I am going now.
A. When shall I see you again?
B. I don't know.

Notes:

Try playing this scene in three different ways, and note how in each case inflections, emphasis and pace will be entirely different.

1. As a love scene. A, the man, is penitent and desperately eager to be forgiven. B, the woman, is hurt, tearful, and bewildered, uncertain whether to

forgive him or not. The pace is fairly slow and halting.

2. As a quarrel scene, fast and furious; both are equally angry. A is bitter and sarcastic on his second line.

3. As a polite difference of opinion between business acquaintainces. A is suave, coldly sarcastic, and in the right. B is embarrassed, mortified, and in the wrong. A's utterance is smooth, precise and measured. B's is alternately hasty and hesitating. Try this also with the positions reversed, B being in the right. [1]

Objective IV: The student will demonstrate his ability to build on a series of sentences. He will do this first from an emotional approach. He will repeat the same sentences, creating the build technically by increasing volume, gradually raising pitch and changing pace from fast to slow or slow to fast.

Criteria: Building

Accuracy: 90% 85

Exercises:

1. Mister, if you don't get out--and fast, I'll throw you out.

2. Please leave me alone. Will you leave me alone? Damn it, leave me alone.

3. It's a matter of life and death, you've got to listen to me. I tell you, it's serious. Don't you care?

4. That wasn't very nice. Matter of fact, it was

---

[1] Francis MacKenzie, The Amateur Actor (New York: Theatre Arts Books, 1966), p. 113.

pretty mean. In fact, it was the rottenest thing that anybody could do to anybody.

5. You think that's something, wait till you see this. This is sensational.

6. It's such a little thing to ask. When have I ever asked you for anything before? Why won't you help me? Help me!

Goal XI: The student will achieve vocal variety by technical means.

Objective I: The student will demonstrate one element of vocal variety by the use of volume.[1]

Criteria: Variety by the use of volume

Accuracy: 100% 100

Exercise:

Recite the sentence "I don't care what you say" six times, stressing each word separately by the use of volume.[1]

Objective II: The student will demonstrate one element of vocal variety by the use of pitch.

Criteria: Variety by the use of pitch

Accuracy: 90% 100

Exercise:

---

[1] Blunt, *The Composite Art of Acting*, p. 135. Objectives II, III and IV were developed from this exercise.

Recite the sentence "I don't care what you say" six times, stressing each word separately by the use of a higher or lower pitch.

Objective III: The student will demonstrate one element of vocal variety by the use of quality.

Criteria: Variety by the use of quality

Accuracy: 70% 70

Exercise:

Recite the sentence "I don't care what you say" six times, stressing each word separately by the use of quality (aspirate, nasal, guttural and orotund).

Objective IV: The student will demonstrate one element of vocal variety by the use of rhythm.

Criteria: Variety by the use of rhythm

Accuracy: 50% 50

Exercise:

Recite the sentence "I don't care what you say" six times, stressing each word separately by the use of rhythm.

Objective V: The student will achieve rhythmic variations (elongation of words) by using an emotional intention.

Criteria: Rhythmic variation

Accuracy: 85% 100

Exercise:

Recite the following as a sadist: "First we're going to starve you. Then we're going to light a pretty fire--and slowly, slowly, we're going to roast you while you scream and scream."

Objective VI: The student will demonstrate a principle of vocal coloring through quality by the use of an aspirate vocal production.

Criteria: Believability

Accuracy: 70% 50

Exercise:

Substitute the pronoun "they" for "we" and the pronoun "me" for "you" and recite the sentence in Objective V with the emotional intention of a masochist.

Objective VII: The student will demonstrate a principle of vocal coloring through quality by the use of a guttural voice production through clenched teeth, elongating words.

Criteria: Believability

Accuracy: 80% 90

Exercise:

With the emotional intention of restrained, threatening violence, recite the following: "Stop it. I'm warning you. If you don't stop it, I'll kill you."

Objective VIII: The student will demonstrate his ability to vary his rhythm, pitch and phrasing to reveal meaning in an exercise of repetitious words and phrases.

Criteria: Vocal control

Accuracy: 50%

Exercise:

> Read the following selection aloud. Concentrate on setting each phrase apart clearly to reveal the intended meaning.
>
> Will Will Marry Mary?
>
> Will Mary Fall fall for Will Winter in the winter or will Will Winter win her, Mary Fall, in the fall? Will Will marry Mary or will Mary marry Will? If Mary will marry Will, will not Will will to marry Mary? Or will winter fall before Will Winter will fall for Mary Fall? Now if Mary is merry enough to marry Will, will Will will to marry merry Mary? Merry Mary Fall will fall for Will in the fall. Which means Will will fall for merry Mary Fall in the fall. If they both fall who will be merry? Will Will be merry or will Mary be merry and who will be married? Will Will will to be married or will Will's Mary will to be married? After Will marries merry Mary will Mary Fall's will will all to Will if it is his will and will Will's will will all to Mary Fall or will Will will to will all to Betty who shouldn't be in this story at all? [1]

Goal XII: The student will understand the use of imagery in vocal variety.

Objective I: The student will demonstrate vocal variety by imitating natural sounds and noises and then fitting the sound into a spoken text in such a way as to awaken the association of the sound he wishes to convey. [2]

Criteria: Concentration

---

[1] Grasham and Gooder, Improving Your Speech, p. 290.

[2] Grotowski, Towards a Poor Theatre, p. 166

Accuracy: 70%

Exercises:

1. Imitate the twittering of birds. Retain this image and recite:

> Where the bee sucks, there suck I.
> In a cowslip's bell I lie;
> There I couch when owls do cry.
> On the bat's back I do fly
> After summer merrily.
> Merrily, merrily shall I live now
> Under the blossom that hangs on the bough.
> --Act V, Scene I, *The Tempest*
> William Shakespeare

2. Imitate the dripping of water. Retain this image and recite:

> Tomorrow, and tomorrow, and tomorrow,
> creeps in this petty pace from day to day,
> to the last syllable of recorded time;
> and all our yesterdays have lighted fools
> the way to dusty death.
> --Act V, Scene 5, *Macbeth*
> William Shakespeare

Objective II: The student will demonstrate his ability to use visual and kinesthetic imagery to color his words.

> To an actor a word is not just a sound, it is the evocation of images. So when you are in verbal intercourse on the stage, speak not so much to the ear as to the eye.[1]

Criteria: Communication of imagery in sound

Accuracy: 90%

---

[1] Stanislavski, *Building a Character,* p. 113.

Exercises:

1. Visualize darkness. Recite gloom, murder, furtive, somber, under, glum, sullen, sulky.
2. Visualize lightness. Recite gleam, glimmer, glitter, gazelle, glass.
3. Visualize movement. Recite flutter, flit, flurry, flirt, slip, slide.
4. Think of the edge of a wedge. Recite invincible, victory, venom, violent, vicious.[1]

Goal XIII: The student will become aware of his voice in space.

Objective I: The student will demonstrate the variety of spontaneous sounds his voice can produce while using his voice as though it were (a) a material in space, or (b) a tangible force.

Criteria: Performance

Accuracy: 100% 100

Exercises:

A. Use the voice to create around oneself a circle of "hard" or "soft" air; with the voice build a bell which becomes successively larger and smaller; send a sound through a wide tunnel, then a narrow tunnel, etc.

B. Vocal actions against objects: use your voice to make a hole in the wall, to overturn a chair, to put out a candle, to make a picture fall from the wall, to caress, to push, to wrap up an object, to sweep the floor; use the voice as if it were an axe, a hand, a hammer, a pair of scissors, etc.[2]

Objective II: The student will color his words by thinking in spatial terms and projecting his voice in space.

---

[1] Critchley, The Language of Gesture, pp. 21-23.

[2] Grotowski, Towards a Poor Theatre, p. 166.

Criteria: Proportionate changes in pitch

Accuracy: 100% 100

Exercise:

Look at a table. Caress the table with your voice. Think of running your voice over each surface while you say the following: (1) top of the table, (2) side of the table, (3) under the table, (4) above the table (one foot above), and (5) below the table (one foot below).[1]

Goal XIV: The student will understand how to relate and be sensitive to other people in ensemble speaking.

Objective I: The student will adapt himself vocally to the other actors in an ensemble interpretation of "To be or not to be, that is the question."

Criteria: Adaptation to group

Accuracy: 90% 100

Exercise:

> ... Take the two lines, "To be or not to be, that is the question" and give them to ten actors, one word each. The actors stand in a closed circle and endeavour to play the words one after the other, trying to produce a living phrase. This is so difficult that it instantly reveals even to the most unconvinced actor how closed and insensitive he is to his neighbour. When after long work the sentence suddenly flows, a thrilling freedom is experienced by everyone. They see in a flash the possibility of group playing, and the obstacles

---

[1] Students will unconsciously change pitches proportionately.

> to it. This exercise can be developed by substituting other verbs for "be" with the same effect of affirmation and denial--and eventually it is possible to put sounds or gestures in place of one or all of the words and still maintain a living dramatic flow between the ten participants.[1]

Planned Activities:

Instruction will be by some lecture demonstrations and 75% vocal exercises. Students should be given mimeographed sheets of exercises to practice at home. See Appendix.

Materials of instruction include tape recordings of students' voices before and after the unit.

Required Reading:

McGraw, Charles. Acting is Believing: A Basic Method. New York; Holt, Rinehart and Winston, 2nd Ed., 1966, pp. 117-143.

Supplementary Reading:

Blunt, Jerry. The Composite Art of Acting. London: The Macmillan Co., 1966, pp. 109-187.

Pre- and Post-assessment:

Level of achievement:

As stated above, a tape recording of the student's voice will be made before and after the Unit.

---

[1] Brook, The Empty Space, p. 114.

UNIT IV

STAGE MECHANICS

Statement of Major Concept:

The purpose of this unit is to introduce the student to stage terminology, traffic laws, and behavioral conventions in order to facilitate communication with other actors and potential directors. As an end in itself, the student will learn the language and geography, laws and customs of the work area. He will be able to respond to commonplace stage directions and follow conventional procedures with assurance and poise.

More importantly, information gained in this unit is requisite to efficient and expeditious planning and presentation of a scene in collaboration with a partner in Units V and VI.

Goals:

Goal I: The student will relate to the stage.

Objective I: In class, the student will demonstrate knowledge of the areas of the stage by identifying the fifteen areas, in writing, on a "ground plan" under usual test conditions.[1] (See Appendix for test sample.)

---

[1] Suggested by Joseph Brown, Santa Monica City College, 1971.

Criteria: 100% accuracy 100

Objective II: In class, in a 5-minute exercise, the student will demonstrate his knowledge of the eight body positions of the actor in relation to the stage by acting them out.

Criteria: 100% accuracy 100

A. Full front

B. One quarter right

C. Profile right

D. Three quarters left

E. Full back

F. Three quarters left

G. Profile left

H. One quarter left

Objective III: The student will identify the stage positions represented in test drawings, under the usual test conditions. (See Appendix for test sample.)[1]

Criteria: 100% accuracy 100

Objective IV: In class, in a 5-minute exercise, the student will demonstrate his ability to follow simple stage directions by executing the appropriate action in response to simple instructions called out by another student.[1]

---

[1] Suggested by Charles MacMurray, Santa Monica City College, 1971.

Criteria: 100% accuracy 100

Example:

Enter stage left, cross to down center and exit up right.

Goal II: The student will relate to the stage and to the other actors.

Objective I: In class, in a 2- minute exercise, the student will demonstrate his knowledge of six shared positions and three give and take positions by peforming them with a partner.[2]

Criteria: 100% accuracy 100

Objective II: In class, the student and his partner will demonstrate a knowledge of basic stage direction by performing the correct response to directions spoken by the instructor.

Criteria: 100% accuracy 100

Cues:

A. Open up

B. Close in

C. Turn out

D. Blend

---

[1] Suggested by George Stoughtin, Fullerton Junior College, 1971.

[2] Suggested by Joseph Brown, 1971.

E. Cross DR

F. Counter cross

G. Down three

H. Up four

I. Curve cross[1]

Objective III: In a 5-minute exercise, the student will demonstrate his ability to follow stage directions by correct verbal response to the following directorial requests.

A. Pick up cues

B. Topping

C. Telescope

D. Point

E. Build

Use the alphabet or a simple phrase.

Criteria: 100% accuracy 100

Objective IV: The student will demonstrate his ability to improvise a short scene, incorporating stage mechanics.

Criteria: 80% accuracy

Example:

> ... Plan a situation, establish a setting, and then create spontaneous dialogue as you enact the scene.

---

[1] Ibid.

[2] Ibid.

Repeat in pantomime.

1. Answering a phone, rising from a chair, sitting, eating, falling on stage.
2. Stooping, laughing, opening drapes, whispering, serving tea.
3. Overlapping speeches, crying, fighting, making an entrance, countering.
4. Asides, stage slap, dying, kneeling, tapping.
5. Calling off stage, cutting in, stage embrace, shooting ...[1]

Objective V: In class, under usual test conditions, the student will demonstrate his ability to draw 13 out of 14 correct symbols for the following script notations.

Criteria: Accuracy of 13 out of 14 100

1. Cross
2. Move on a diagonal USL
3. Move on a diagonal USR
4. Move on a diagonal DSR
5. Move on a diagonal DSL
6. Pause
7. Circle
8. Straight across stage, left to right
9. Straight across stage, right to left
10. Pace up and down
11. Sit
12. Rise

---

[1] Barnes and Sutcliffe, On Stage, Everyone, p. 174

13. Kneel

14. Indicate mattern of movements[1]

Goal III: The student will be able to relate simultaneously to the stage and partner, stage properties and audience.

Objective I: In class, in a 5-minute exercise, the student will demonstrate his knowledge of conventional stage procedure by performing with a partner the following:

A. Rehearsal entrance and exit

B. Performance entrance and exit

C. Two stage embraces

Criteria: 80% accuracy 70

Objective II: The student will demonstrate his ability to include the audience in the action while relating to objects and set.

Criteria: 90% accuracy 100

Examples:

1. Enter a strange room; react to the room; sit down. The phone starts ringing; answer it. Pretend to be the person called; converse briefly; hang up. Deliver an aside to the audience: "I wonder who that was?"

2. Enter through curtain DC (correctly); welcome the audience to the "show"; produce an object from behind your

---

[1] James Roose-Evans, Directing a Play: On the Art of Directing and Acting (New York: Theatre Arts Books, 1968), p. 74.

back and do a commercial on it, relating to object and audience simultaneously. Exit through curtain, using correct procedure.[1]

Goal IV: The student will understand terminology and different forms of theater.

Objective I: In class, the student will supply the correct definition for 13 out of 15 basic stage terms. (See Appendix for test sample.)[2]

Criteria: Accuracy of 13 out of 15

100

Objective II: In class, under usual test conditions, the student will choose the correct response to 5 out of 5 multiple choice items dealing with stage terminology. (See Appendix for test sample.)

Objective III: Outside of class, the student will write an essay of 300 words in which he compares the Thrust Stage, Proscenium Stage, and Theater in the Round. Essay to include physical characteristics, advantages, disadvantages, and unique problems of the actor, if appropriate.

Criteria:

100

---

[1] From notes on a lecture-demonstration by Ruth Lane at UCLA, 1967.

[2] As defined in Chapter II of Charles McGraw's Acting is Believing: A Basic Method (New York: Holt, Rinehart and Winston, 2nd ed., 1966).

Planned Activities:

Instruction by class participation.

Required Reading:

McGraw, Charles. Acting is Believing: A Basic Method. New York: Holt, Rinehart and Winston, 2nd ed., 1966, pp. 143-157.

Supplementary Reading:

Blunt, Jerry. The Composite Art of Acting. London: The Macmillan Co., 1966, pp. 34-68, pp. 103-108.

Parker, W. Oren and Harvey K. Smith. Scene Design and Stage Lighting. New York: Holt, Rinehart and Winston, 2nd ed. 1968, pp. 3-41.

Selden, Samuel and Hunton D. Sellman. Stage Scenery and Lighting. New York: Appleton-Century-Crofts, 3rd ed., 1964, pp. 3-46.

Pre and post assessment:

The level of achievement intended is indicated in each of the objectives. Levels are relatively high since cognitive information is necessary to complete subsequent units.

Pre-assessment will be in the form of a class discussion to determine general level of information.

See Appendix for Sample Tests.

UNIT V

PLANNING THE SCENE

Statement of Major Concept:

Acting is an intellectual process as well as an emotional, sensual and physical process. Therefore, an actor will profit from an understanding of accepted methods of role and play analysis. It is a "starting point." The authority in this case is Charles McGraw, whose Acting is Believing is the required text. According to the foreword written by Alan Schneider, the text "combines a down to earth approach to the subtleties of the Stanislavski 'system'--without ever getting bogged down in the midst of its psychological complexities or esoteric terminology."

During the course, the student will be expected to read six assigned plays and all plays from which he performs a scene. Three of these plays he will analyze in essay form.

In addition, the student will perform three scenes and a monologue in class, which he may choose from the required plays or any other play which he analyzes in writing.

The purpose of this unit is to show him how to analyze a play and a role, how to create a character, how to approach and prepare and rehearse a scene in the most practical and systematic manner.

At the same time, the student should acquire a theatrical vocabulary and an acquaintance with several famous plays in a variety of styles and genres. At the conclusion of this unit, the student should understand and be able to adequately solve the time-space problems of a scene. He should be able to plan, rehearse and perform a scene with reasonable poise and assurance. He should possess a "working vocabulary" and a knowledge of common criteria of dramatic criticism which he can employ as guides to increased acting skill. He will be encouraged to question himself as a means of skill-building.

Goals:

Goal I: **The student will understand principles of dramatic form.**

Objective I: The student will demonstrate his knowledge of basic principles of play and role analysis. In class, he will discuss the analysis of "The Proposal" as expounded in the text. In class discussion, he will apply this example to an analysis of "The Typists," using the following concepts:

A. Theme

B. Conflict

C. Motivating desires

D. Beats

E. Intentions

F. Externals

Criteria: 75% accuracy 70

Assignment: Charles McGraw, Acting is Believing, Chapters 7, 8, 9, 11 and "The Typists" and "The Proposal" in the back of the text.[1]

Objective II: In class, under usual test conditions, the student will correctly match 10 role analysis terms with definitions or synonyms as expounded in Chapters 7, 8 and 9 of the text.

Criteria: 100% accuracy 80

Objective III: In class, the student will respond correctly to 10 out of 12 true-false items dealing with principles of acting as expressed in Chapters 1, 2, 7, 8 and 9 of the text.

Criteria: 100% accuracy 80

Objective IV: The student will demonstrate a working knowledge of basic principles of play and role analysis. In class discussion, he will answer any question (based on these concepts) about any scene in which he performs.

Criteria: 100% accuracy 80

Sample question:

In this scene, what is your first beat?

Objective V: Outside the class, the student will write an essay of

---

[1] Objectives I through V suggested by Joseph Brown, Santa Monica City College, 1971.

200 to 300 words for each play from which he performs a scene. The essay will analyze the play from the point of view of the actor. It will state the student's determination of the following:

A. The super-objective of the play,

B. The motivating desire of two main characters.

Criteria: Appropriate justification of opinions by direct quotations from dialogue

Accuracy: 100% 90

Goal II: The student will block his scene.

Objective I: Outside of class, the student will demonstrate an ability to solve the spatial problems of a scene by drawing up a rough "ground plan" and preliminary "blocking plan" in colaboration with his partner.

Criteria: Feasibility, appropriateness and congruity of both plans

Accuracy: 75% 75

Objective II: In a 15-minute in-class rehearsal, the student will demonstrate the "workability" of his plans in relation to the action, by walking through his scene.

Criteria: Performance

Accuracy: 100% 100

Objective III: Outside of class, the student will demonstrate his ability to unify the divergent and competing elements of the scene by making appropriate adjustments in the ground and blocking plans in accordance with the action and super-objective of the scene.

Criteria: Performance

Accuracy: 100% 100

Objective IV: The student will demonstrate his ability to mark a script correctly by submitting a Xeroxed copy notated.

Criteria: 80% accuracy 70

Objective V: Outside of class, the student will write a preliminary score of all his actions in the scene. In class, he will demonstrate the congruity of action with intention by walking through the actions describing his intentions as he does so. To include:

A. Blocking marked in symbols.
B. Thought transitions marked with "/".
C. Beats marked with large "/" in color.
D. Intentions in left margin.
E. Undermeanings in left margin.
F. Emphasized words underlined.

Criteria: All items included

Accuracy: 100% 100

Goal III: The student will understand the meaning of "knowing your lines."

Objective I: The student will demonstrate the ability to say all of his lines in sequence regardless of wrong cues which his partner deliberately gives him.

Criteria: Memorization

Accuracy: 100% 80

Objective II: The student will "speak" 3 minutes of lines in less than one minute at breakneck speed with no time between cues.

Criteria: No expression

Accuracy: 80% 70

Objective III: In a two-minute exercise, the student will paraphrase his lines.

Criteria: Relevance

Accuracy: 100% 100

Goal IV: The student will experience role playing devices.

Objective I: The student will understand and apply the concept of playing the objective, by improvising a one minute scene in which he plays the same objective as the character which he is studying (different time and place and character).

Criteria: Relevance

Accuracy: 80% 80

Objective II: The student will demonstrate his understanding of playing an external by improvising a one minute scene in which he uses a hand prop or a piece of a costume or bit of business as the focal point of the scene.

Criteria: Imagination

Accuracy: 70% 70

Objective III: The student will demonstrate his understanding of a physical score by reciting sequential actions separately in detail as he enacts one of the following in a one-minute improvisation with his partner.

Criteria: Definite completed actions

Accuracy: 100% 100

1. Pouring a cup of tea with sugar and lemon.
2. Lighting a cigarette for himself and someone else.
3. Packing a suitcase.

Objective IV: The student will demonstrate his understanding or projecting undermeanings by repeating the line "I love you," using voice and gesture to convey the following nuances:

1. I adore you like my own child.
2. I love you because I think I ought to.
3. I worship you from afar.
4. I love you because I'm used to you.
5. Why don't you love me?
6. How dare you treat me like this.
7. I love you sexually (only).

8. I love you like a pet puppy.

9. I really can't stand you.

Criteria: Distinct differences

Accuracy: 50% 50

Objective V: The student will demonstrate his ability to project undermeanings by repeating one line from his scene in three ways, using voice and gesture.

Criteria: Three distinct meanings

Accuracy: 100% 100

Objective VI: In a 3 to 5 minute exercise, in class, the student will demonstrate his ability to recall an emotional memory.

Criteria: Concentration:

Accuracy: 50% 50

Exercise:

Relate the events of an emotional experience. Describe the environment in clinical detail. Do not say how you felt. If there were people in the room, tell what they were wearing, for instance, the color of dresses. Relate everything in absolute detail. Do not metnion what emotions you felt or others were manifesting.[1]

Goal V: The student will understand and apply the concept of transition.

---

[1] Jerome Rockwood, The Craftsmen of Dionysus: An Approach to Acting (Illinois: Scott, Foresman and Company, 1966), p. 63

Objective I: Using another student as a straight man, the student will communicate a thought process with two or three transitions. Silently, he will do this solely using only gesture, movement, posture and facial expression.

Criteria: Definite transitions, clarity of communication

Accuracy: 80% 80

Exercises:

Communicate the following attitudes making clear transitions.

1. I have been very concerned about you and feel somewhat responsible for you. / But you have become a nuisance to me. / So from now on, you'll have to shift for yourself.

2. I am sick and tired of all your complaining and nagging. / What I need to do is assert myself. / Who do you think you are? / So long. See you around, kid.

3. I feel so alone. / I'll pretend I feel find. / (Another person leaves.) Please don't leave me. Wait!

Objective II: In a 2-minute pantomime in class, the student will demonstrate his ability to physicalize all his transitions by silently walking the scene, imagining what he is saying and imagining the replies of the other actor, making definite transitions.

Criteria: Physical communication of beats and transitions

Accuracy: 70% 100

Objective III: The student will perform a 5-minute scene in which he demonstrates his ability to communicate a transition by one or all of the following:

A. Pause

B. New attack

C. Movement

D. Breath

Criteria: Clear transition

Accuracy: 100% 100

Goal VI: **The student will set his own goals of artistry and criteria for criticism.**

Objective I: The student will demonstrate the clarity and specificity of his vision by writing an essay of 200 words in which he sets self-imposed objectives of performance in terms of projections and self-imposed criteria of performance evaluation.

A. Projected image of character.

B. Projected mood, quality, tempo and style of scene.

C. Projected emotional effect on audience.

D. Projected relationship of characters.

E. Projected degree of accuracy in performance skills. 100

Objective II: In class, in a 10-minute performance, the student will demonstrate his ability to achieve his self-imposed objectives with 70% accuracy. 90

Objective III: The student will exercise his critical judgment by participating in scene evaluation discussions. Criteria of evaluation are those set by students whose performances are being criticized in light of their self-imposed objectives. 100

Planned Activities:

Instruction will be given primarily in the form of lectures, demonstrations, and discussions. With the exception of Goal I, Objectives I, II and III, the unit will be repeated for each of the six scenes.

For five of the six required plays:

A. Films will be shown or the student will be directed to them.

B. Sound tapes of those plays which have been recorded will be made available in the Library.

C. Slides relating to the period in terms of sets, costumes and type of theater usually employed will be shown, if possible.

Assigned Reading:

McGraw, Charles. Acting is Believing: A Basic Method. New York: Holt, Rinehart and Winston, 2nd ed., 1966. Chapters 1, 2, 7, 8 and 9.

Supplementary Reading:

Clark, Barrett H., ed. European Theories of the Drama. New York: Crown Publishers, 1965. Stanislavski, "The Magic Ifs," pp. 338-341; Coleridge, "Greek Drama," pp. 409-412; Aristotle, pp. 19-20; Arthur Miller, "Tragedy and the Common Man," pp. 537-539; Freud, "Oedipus and Hamlet," pp. 304-307; Bertolt Brecht,"Theater for Learning," pp. 307-312.

Pre- and post-assessment:

Level of achievement intended:

A monologue will be given the first day of class to determine the level of class achievement in performance techniques. In addition, a questionnaire of previous experience as a performer, playgoer and reader will be handed out to be filled in.[1]

It is anticipated in this unit that 80% of the students will fulfill 80% of the requirements at a level of 50 to 100% accuracy. The fact that the student sets his own criteria of evaluation of scene performance may bring the achievement level up to 100%, if the student becomes adept at predicting his own achievable level.

---

[1] Suggested by Joseph Brown, Santa Monica City,College, 1971.

UNIT VI

DEVELOPING THE SCENE

Statement of Major Concept:

"Opposition brings concord. Out of discord comes the fairest harmony."[1]

The goal of Unit V is to show the student the intellectual and rational approach to the performance and preparation of a particular scene. However, in an art form, it is necessary to engage and stimulate the unconscious levels of awareness. The student will have worked out the logistics and practical approaches to the problem in Unit V. This unit, then, will serve to work out the intuitive problems and bring the actor to a deeper understanding of the scene so that he may go beyond his performance level in Unit V. This may be accomplished by breaking down the previous unity and synthesis of the scene. By challenging with opposites, playing with and against the separate factors which influence the form of the scene, we can add intuitive associations and eliminate non-essentials and re-synthesize.

> ... The process we have been describing, by which

---

[1] Heraclitus, as quoted by Dr. G. B. Mohan, The Response to Poetry: A Study in Comparative Aesthetics (New Delhi: People's Publishing House, 1968), p. 80.

> one arrives at a differentiated unity, is one of taking things apart and putting them back together again--a kind of aggressive destructiveness: ... For any kind of creative reconstruction to occur, there must first to some degree be a de-structuring of what already exists.[1]

Goals:

Goal I: The student will become aware of the dualities of his "character."

Objective I: In a 2-minute improvisation, the student will play the duality of the character, giving dialogue to the Jungian concept of:

A. The "persona"

B. The "shadow"

Criteria: Distinct differences between the two characters

Accuracy: 80% 100

Objective II: In a 2-minute exercise in class, the student will communicate the duality of the character he is portraying by reciting a stream of consciousness monologue in which he uses the method of "top dog/underdog" dialogue to personify the id and superego of the character.[2]

Criteria: Believability

Accuracy: 100% 100

Objective III: The student will demonstrate his ability to add dimension to a scene by playing the duality of the emotional relationship.

---

[1] Perls, Hefferline and Goodman, Gestalt Therapy, p. 67.

[2] Perls, In and Out the Garbage Pail, unnumbered.

Criteria: Performance

Accuracy: 100% 100

Example:

Play a fight scene as a love scene and a love scene as a competitive fight.

Objective IV: The student will play the duality of a love scene as a conflict between the desire to lose one's separateness and the desire to retain one's separateness.

Criteria: Imaginative involvement

Accuracy: 50% 50

Objective V: The student will play a love scene as both attraction and envy.

Criteria: Imaginative involvement

Accuracy: 50% 50

Objective VI: In a 2-minute improvisation in class, the student will demonstrate his ability to switch roles with his partner.

Criteria: Serious attempt to change sex--not externally, but internally

Accuracy: 50% 50

---

[1] Theodore Reik, Of Love and Lust: On the Psychoanalysis of Love and Sexual Emotions (New York: Farrar, Straus and Cudahy, 1957), p. 50.

Example:

Romeo will play Juliet and vice versa.

Goal II: The student will explore the emotional quality of a character.

Objective I: The student, in a 2-minute exercise in class, will demonstrate the emotional attitude which he feels toward the other character in the scene by acting it out physically in pantomime using a pillow or a doll to represent the other actor.[1]

Criteria: Emotional truth and relevance to the scene

Accuracy: 50% 50

Objective II: In a one-minute improvisation in class, the student will "act out" the type of insanity his character might develop, based on the character's actions in the play.

A. Catatonic

B. Hebrephrenic

C. Paranoid

D. Manic Depressant

E. Involutional Melancholia[2]

Criteria: Relevance and emotional truth

---

[1] Jane Howard, Please Touch: A guided Tour of the Human Potential Movement (New York: McGraw-Hill, c. 1970), p. 172.

[2] James C. Coleman, Abnormal Psychology and Modern Life (2nd ed.: Chicago: Scott, Foresman and Co., c. 1965), Chapter 8, "The Functional Psychoses," p. 244.

Accuracy: 60% 60

Objective III: In a 2-minute improvisation in class, the student will improvise a scene, playing his character according to his ways of relating to the world.

A. The receptive orientation

B. The exploitive orientation

C. The hoarding orientation

D. The marketing orientation[1]

Criteria: Clear orientation

Accuracy: 70% 70

Objective IV: The student will play against the emotional content of the scene by refusing to be "reached" or affected by the other actor. The other actor will try to communicate and reach him with every resource at his command, within the context of the scene.

Criteria: Performance

Accuracy: 90% 100

Objective V: The student will demonstrate his ability to "stop acting." He will play the scene passively. His attitude will be a state in which one does not "want to do that" but rather "resigns from not doing it." He will seek a state of passive readiness to act.[1]

---

[1] Erich Fromm, Man for Himself: An Enquiry into the Psychology of Ethics (New York: Rinehart and Company, 1947), pp. 62-68.

Criteria: Performance

Accuracy: 50% 50

Objective VI: The student will demonstrate his ability to stop forcing emotions by rehearsing in a matter-of-fact, flat style.

Criteria: Performance

Accuracy: 100% 70

Goal III: The student will experiment with his role in terms of the subjective perception of his character.

This exercise is extremely important because the student will be obliged to research the play, the period, the author, and the pertinent philosophies. He will also acquire the habit of self-inquiry into his own shortcomings in regard to assimilation of character. He will discover the necessity of trying many and varied ingenious devices to get "inside" the character.

Most importantly, he will realize that creativity demands a versatile approach and an open mind, so that he will accept the possibility of multiple truths as an answer to one question. Moreover, he will become aware of the possibility that each character perceives the world differently and that to experience the "being" of that character, he must learn to literally see the world with another's eyes and ears, particularly in terms of time and space.

---

[1] Grotowski, Towards a Poor Theater, p. 17.

> The divisions of time and place are arbitrary and irrelevant. It is all a void so it doesn't matter what artificial caterizations are placed on it.[1]

> To be sure of the reality of your experience, you have to be sure of what happened to you which is impossible without an independent witness; that is why Vladimir and Estragon ("Waiting for Godor") spend so much time arguing about what happened yesterday.[2]

Objective I: The student will demonstrate his ability to device and perform a specific exercise to help him experience the inner state of his character.

Criteria: Performance

Accuracy: None

80

---

[1] Ronald Hayman, Contemporary Playwrite: Samuel Beckett (London: Heinman Educational Books, Ltd., 1968), p. 15.

[2] Ibid., p. 17.

Example:

The student and his partner will allow themselves to be driven blindfolded and with wax in their ears so that they can't hear well, to a beach or lonely area (which is reasonably safe) by a friend who will act as witness. The witness will drop each of them off about a block apart. They are to turn themselves about to lose sense of direction, then start calling each other until they find each other.

The witness should try to keep an eye on both of them by running or driving back and forth between them. It is up to the witness to tell them what they did and how they behaved. All there will estimate the time spent, without the aid of watches, and come to an agreement. The student will draw a map of his movements until he found his fellow student. He must reach an agreement with the witness and the other student. Discuss in terms of north, south, east and west and movements to left or right.

Goal IV: The student will experiment with different focuses of concentration.

Objective I: The student will detach himself emotionally and in terms of concentration from the speech he is speaking. To do so, he will concentrate on picking up pins from the floor while performing his scene.

Criteria: Concentration on physical task

Accuracy: 70% 100

Objective II: The student will detach himself from thinking in the first person by speaking in the third person and commenting upon the action and intentions of his character.[1]

Criteria: Detachment and non-involvement with emotional content of speech.

Accuracy: 70% 100

Objective III: The student will think the thoughts of his character aloud. He will not say a line of written text until he has voiced the thought processes or stream of consciousness which led his character to utter the words.

Criteria: Apparent stream of consciousness

Accuracy: 50% 80

Goal V: The student will understand the concept of "relating."

Objective I: The student will talk "to" the other actor by performing an exercise designed to show him the difference between talking "to" and talking "at" a person.

Exercise:

Hang a mirror around the other actor's neck and speak to it. Do not take your eyes off your reflection in the mirror.

---

[1] John Willett, ed. & trans., Brecht on Theatre (New York: Hill and Wang, 1964), "The Development of an Aesthetic," p. 138.

Repeat the scene looking and speaking to the other actor directly.

Criteria: Obvious difference in performance

Accuracy: 80% 100

Objective II: The student will understand the concept of "eye contact." He will perform his scene never taking his eyes away from the other actor's eyes.

Criteria: Performance with concentration

Accuracy: 90% 100

Goal VI: The student will understand how to maintain his style by trying to relinquish it.

Objective I: The student will challenge his characterization by "mirroring." He will exchange characteristics with his partner:

A. By doing his dialogue as though he were the other character;

B. By exchanging roles.

Criteria: Performance

Accuracy: 100% 100

Objective II: The student will play against the genre by playing a serious drama as a comedy and a comedy as serious drama.

Criteria: Performance

Accuracy: 100% 100

Objective III: The student will challenge the style by playing a stylized scene realistically and a realistic scene stylistically.

Criteria: Obvious difference

Accuracy: 100% 100

Objective IV: The student will focus all of his attention, concentration, and psychic energy in what he is saying. He will channel all of his expressive energy and impulse to communicate content. To achieve his focus of concentration, he will sit in a chair without moving and close his eyes. He will not recite but will experience the scene vocally as though it were happening at that moment.[1]

Criteria: Concentration of all psychic energies into content

Accuracy: 50% 50

Objective V: The student will demonstrate his ability to perform his scene concentrating all his psychic energies while other students play ball around him.

Criteria: Concentration

Accuracy: 50% 50

Goal VII: The student will add theatrical and intuitive associations.

Objective I: The student will abstract and exaggerate the theatricalmusical elements of the scene by singing the dialogue.

---

[1] From notes on a lecture-demonstration by Doro Foulger, UCLA, 1966.

Criteria: Performance with concentration

Accuracy: 100% 100

Objective II: The student will abstract and exaggerate the rhythmic elements of the scene in an interpretive dance version in mask.

Criteria: Performance with concentration

Accuracy: 100% 100

Goal VIII: The student will become aware of the effects of time and tempo.

Objective I: The student will demonstrate his understanding of the effect of timing on mood by performing the scene with mood music accompaniment. The student will choose the recording.

Criteria: Performance with concentration

Accuracy: 100% 100

Objective II: The student will rehease the scene, alternating the pace to a metronome accompaniment played at different speeds by the instructor.

Criteria: Performance with concentration

Accuracy: 100% 100

Objective III: The student will deliberately:

A. Maintain an unvarying, monotonous, hypnotic rhythm in his scene;

B. Force a jerky, extremely varied, incongruous rhythm on the scene.

Criteria: Performance with concentration

Accuracy: 100% 100

Goal IX: The student will re-synthesize.

Objective I: The student will write a 300 word essay outlining his new objectives and projections for the scene. The essay will include self-imposed criteria of performance evaluation.

Criteria: Self-imposed

Accuracy: 100% 100

Objective II: In class, under performance conditions, the student will demonstrate his ability to achieve his self-imposed objectives with 80% accuracy.

Criteria: Performance

Accuracy: 80% 80

Planned Activities:

Instruction will be by lecture and demonstration and instructor criticism and suggestions. The bulk of class activity in this unit falls on individual pairs of performers in pursuing objectives according to their ability to concentrate. The student will receive a good deal of individual instruction and attention, aimed at helping him to seek his own objectives and persist in them, with faith and determination, evolving a synthesis which is unique to him alone.

Materials of Instruction:

Metronone

Recordings

Assigned Reading:

McGraw, Charles. Acting is Believing: A Basic Method. 2nd ed. New York: Holt, Rinehart and Winston, 1966, pp. 107-139.

Supplementary Reading:

Blunt, Jerry. The Composite Art of Acting. London: The Macmillan Company, 1966, pp. 275-373.

Grotowski, Jerzy. Towards a Poor Theater. New York: Simon and Schuster, 1968, pp. 15-53.

Pre- and Post-assessment:

This unit will be relatively easy to assess since the same scene will be used as was used in Unit V. Improvement of 100% is anticipated and success or failure of the unit will be readily apparent in the performance and critique.

CONCLUSION

I have tried to cover the subject as fully as would be desirable in a course in acting fundamentals.

All the units can be reduced or increased, deepened or simplified. The provision for self-imposed objectives can be eliminated and replaced by the standard procedure. Additional units could be added: for instance, a formal unit of improvisation. A written final and/or midterm is feasible. It is possible that the course still demands too much written work. If so, it can be limited to just acting method, with all work done orally. On the other hand, it can be expanded in the direction of a broader survey of acting and drama with an additional unit relating scenes to historical period.

Those students who fail to meet the level can be individually instructed. If they still do not meet the level, other objectives can be substituted which may be more suited to their abilities.

I have also been experimenting in having the more advanced students assist in tutoring others on a volunteer basis. So far it has been largely unsuccessful since most students are too busy with their own work to afford the time. However, it could be an invaluable aid in meeting the individual needs of the group since the tutoring itself could be part of the learning process.

Some of the objectives and exercises may be too advanced for a beginning course. This, I think, should be left to the discretion of the individual teacher. It is not impossible to have a class of rather advanced students. On the other hand, some objectives and exercises may be too simple. I deleted one objective in which the students pointed out such things as the wings because it seemed to me to be a little undignified. Of course, the original underlying purpose of this exercise was to get the students up and moving early in the course so that they might get used to being on stage. However, this objective and exercise were no longer appropriate when I moved stage mechanics to a later unit. I think it is best to teach stage mechanics after physical work because the student is less tight by then and can remember the terms more easily. Moreover, later in the course he will have absorbed much of the terminology simply by listening and watching. Also, I think that learning stage mechanics early in the course is deflating. I was advised to make it more interesting so that the student would not resist the information and become too turned off. However, I decided that putting icing on a piece of bread doesn't make it a piece of cake, so I have presented this unit in a direct manner as a necessary item to be learned and frankly memorized as quickly as possible with a minimum of fuss.

It might, however, be worthwhile to demonstrate to the student the value of a knowledge of stage mechanics in terms of knowing the effect of levels (higher positions: 1/4 and full front; stage areas: down center) as a theatrical means of acquiring stage strength in terms of the total picture. Perhaps I ought to have included this topic in the unit. However, since the decision as to where to place the actor in the total picture is usually made by the director, I saw no real justification for including it in a course in acting fundamentals. However, supplementary reading suggested for Stage Mechanics recommends chapters which cover this subject nicely for the interested student. On the whole, I preferred in this course not to emphasize the teaching of competitive techniques. Perhaps I can be criticized for this since the vocation of acting is, after all, highly competitive, and one might say that an actor who doesn't know how to gain an advantage within the rules of the game is ill prepared to enter the field.

I justify this omission, however, on the basis that very few of the students will actually seek work in the field. Should they do so, they may learn "tricks" the hard way. On the other hand, I think that the growing spirit in theater today is decidedly anti-competitive. The trend is to ensemble playing and elimination of the star system. Therefore, a student who approaches the field in the spirit of a jungle competition may, in fact, be less prepared for professional work. This is my opinion. I have justified it on practical ground, but I think that morally it needs no justification. The entire philosophy of this thesis has been to assist the student in overcoming attitudes which promote alienation from himself and his fellows.

The crucial question of this dilemma has always been one of personal survival. "Shall I be a nice guy or shall I save myself?" Perhaps this dilemma will always be with us. Hopefully, one day it will vanish. Perhaps as actors, the students will demonstrate "the way."

> Drama is sustained by these two things: by the primal sympathy with all human beings and their right both to existence and idiosyncracy, which makes a play implicitly an act of piety for humanity and human kind; and, secondly, by a moral sensibility which, inflamed by the conflict between egoistic assertion and idealism, the one evoking the self-love and self-indulgence of men, the other their dignity and despair, passes a general judgement on the human condition.[1]

---

[1] Ronald Peacock, The Art of the Drama (London: Routledge and Kegan Paul, 1957, p. 181.

BIBLIOGRAPHY

Books:

Albright, Hardie. Acting: The Creative Process. Belmont: Dickenson Publishing Co., Inc., 1967.

American Standard Version Bible. New York: Thomas Nelson and Sons, 1929.

Artaud, Antonin. The Theater and Its Double. Trans. Mary Caroline Richards. New York: Grove Press, Inc., 1958.

Barnes, Grace and Mary Jean Sutcliffe. On Stage, Everyone. New York: The Macmillan Co., 1961.

Behnke, Mrs. Emil. The Speaking Voice: Its Development and Preservation. New York: Edgar S. Werner, 1897.

Bentley, Eric. The Life of the Drama. New York: Atheneum, 1967.

Blunt, Jerry. The Composite Art of Acting. London: The Macmillan Co., 1966.

Boleslavsky, Richard. Acting: The First Six Lessons. New York: Theatre Arts Books, 1949.

Botkin, B. A., ed. A Treasury of American Folklore. New York: Crown Publishers, 1944.

Brook, Peter. The Empty Space. New York: Atheneum, 1968.

Brown, George Isaac. Human Teaching for Human Learning: An Introduction to Confluent Education. New York: The Viking Press, 1971.

Bullard, Audrey M. and E. Dulce Lindsay. Speech at Work. London: Longmans, Green and Co., 1951.

Chekhov, Michael. To the Actor: On the Technique of Acting. New York: Harper, 1953.

Chinoy, Toby and Helen Cole, eds. Actors on Acting. New York: Crown Publishers, 1964.

Clark, Barrett H., ed. European Theories of the Drama. New York: Crown Publishers, 1965.

Coger, Leslie Irene and Melvin R. White. Readers Theatre Handbook. Glenview: Scott, Foresman and Co., 1967.

Cohen, Arthur M. Objectives for College Courses. Beverly Hills: Glencoe Press, 1970.

Cole, Toby. A Handbook of the Stanislavski Method. New York: Lear Publishers, 1967.

Coleman, James C. "The Functional Psychoses." Abnormal Psychology and Modern Life. 2nd ed. Chicago: Scott, Foresman and Co., c. 1965.

Critchley, MacDonald. The Language of Gesture. London: Edward Arnold and Co., 1932.

Davis, Ted H. and Mary Jane Larsen Watkins. Children's Theater. New York: Harpers and Row, 1960.

Dean, Alexander and Carra Lawrence. Fundamentals of Play Directing. New York: Holt, Rinehart and Winston, 1965.

De Mille, Agnes. To a Young Dancer: A Handbook by Agnes De Mille. Boston-Toronto: Little, Brown Co., 1962.

Eliade, Mircea. Patanjali and Yoga. Trans. Charles Lam Markman. New York: Funk and Wagnalls, c. 1969.

Fast, Julius. Body Language. New York: M. Evans and Co., 1970.

Friedman, Arthur B. A Theater Workbook: A Manual for Actors and Directors. California: Aegeus Publishing Co., 1965.

Fromm, Erich. Man for Himself: An Enquiry into the Psychology of Ethics. New York: Rinehart and Co., 1947.

Funke, Lewis and John E. Booth, eds. Actors Talk About Acting. New York: Avon Books, c. 1961.

Grasham, John A. and Glenn G. Gooder. Improving Your Speech. New York: Harcourt, Brace and World, 1970.

Grotowski, Jerzy. Towards a Poor Theatre. New York: Simon and Schuster, c. 1968.

Hamilton, Edith. The Greek Way. New York: A Mentor Book, 1958.

Hapgood, Elizabeth Reynolds, ed. and trans. Stanislavski's Legacy: A Collection of Comments on a Variety of Aspects of an Actor's Art and Life.. Rev. ed. New York: Theatre Arts Books, 1968.

Hayman, Ronald. Contemporary Playwrite: Samuel Beckett. London: Heinman Educational Books, Ltd., 1968.

Heffner, Hubert C., Samuel Selden and Hunton D. Sellman. Modern Theatre Practice. New York: Appleton-Century-Crofts, 1959.

Hopper, Vincent C. and Gerald B. Lahey. Medieval Mysteries, Moralities and Interludes. Woodbury: Barrows Educational Series, 1952.

Howard, Jane. Please Touch: A Guided Tour of the Human Potential Movement. New York: McGraw-Hill Book Co., 1970.

Jourard, Sidney M. The Transparent Self. Princeton, N.J.: D. Van Nostrand Co., Inc., c. 1964.

Kahan, Stanley. An Actor's Workbook. New York: Harcourt, Brace and World, 1967.

Karr, Harrison M. Your Speaking Voice. Rev. ed. Glendale, Cal.: Griffin-Patterson Co., 1946.

Kline, Peter. The Theatre Student: Scenes to Perform. New York: Richards Rosen Press, 1969.

Lewis, Howard R. and Harold S. Streitfeld. Growth Games: How to Tune In Yourself, Your Family, Your Friends. New York: Harcourt Brace Jovanovich, Inc., 1970.

Lewis, Richard, ed. The Moments of Wonder: A Collection of Chinese and Japanese Poetry. New York: Dial Press, 1964.

Lipson, Goldie. Rejuvenation Through Yoga. New York: Pyramid Books, 1965.

Lomas, Charles W. and Ralph Richardson. Speech: Idea and Delivery. 2nd ed. Boston: Houghton Mifflin Co., 1956.

MacGowan, Kenneth and William Melnitz. Golden Ages of the Theater. New Jersey: Prentice Hall, 1959.

MacKenzie, Frances. The Amateur Actor. New York: Theatre Arts Books, 1966.

McGraw, Charles. Acting is Believing: A Basic Method. 2nd ed. New York: Holt, Rinehart and Winston, 1966.

Mearns, Hughes. Creative Power: The Education of Youth in Creative Arts. New York: Dover Publishing, 1958.

Mohan, G. B. The Response to Poetry: A Study in Comparative Aesthetics. New Delhi: People's Publishing House, 1968.

Moore, Sonia. The Stanislavski System. New York: The Viking Press, 1960.

Parker, Frank Stewart. Order of Exercises in Elocution. Rev. ed. Chicago: Donahue and Henneberry, 1887.

Parker, W. Oren and Harvey K. Smith. Scene Design and Stage Lighting. New York: Holt, Rinehart and Winston, 1968.

Pasolli, Robert. A Book on the Open Theatre. New York: The Bobbs-Merrill Co., 1970

Peacock, Ronald. The Art of the Drama. London: Routledge and Kegan Paul, 1957.

Perls, Frederick, Ralph F. Hefferline and Paul Goodman. Gestalt Therapy: Excitement and Growth in the Human Personality. New York: A Delta Book, 1951.

Perls, Frederick. In and Out the Garbage Pail. California: Real People Press, 1969.

Ramacharaka, Yogi. The Hindu-Yogi Science of Breath. Chicago: Yogi Publishing Society, 1905.

Raubicheck, Letitia, Estelle Davis and L. Adele Carl. Voice and Speech Problems. New York: Prentice Hall, 1937.

Redgrave, Michael. The Actor's Ways and Means. New York: Theatre Arts Books, 1953.

Reik, Theodore. Of Love and Lust: On the Psychoanalysis of Love and Sexual Emotions. New York: Farrar Straus and Cudahy, 1957.

Rockwood, Jerome. The Craftsmen of Dionysus: An Approach to Acting. Illinois: Scott, Foresman and Co., 1966.

Roose-Evans, James. Directing a Play: On the Art of Directing and Acting. New York: Theatre Arts Books, 1968.

Schechner, Richard. Public Domain: Essays on the Theatre. New York: The Bobbs-Merrill Co., 1969.

Schutz, William C. Joy: Expanding Human Awareness. New York: Grove Press, Inc., 1967.

Selden, Samuel and Hunton D. Sellman. Stage Scenery and Lighting. New York: Appleton-Century-Crofts, 1964.

Shawn, Ted. Every Little Movement: A Book About Francoise Delsarte. Pittsfield: The Eagle Printing and Binding Co., 2nd ed., 1963.

Shurr, Gertrude and Rachael Dunaven Yocom. Modern Dance: Techniques and Teaching. New York: The Ronald Press Co., 1949.

Spolin, Viola. Improvisation for the Theatre. Illinois: Northwestern University, 1963.

Stanislavski, Constantin. An Actor Prepares. Trans. Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1948.

Stanislavski, Constantin. Building Character. Trans. Elizabeth Reynolds Hapgood. New York: Theatre Arts Books, 1949.

Steffensen, James L. Great Scenes from the World Theater. New York: Avon Books, 1965.

Taylor, Renee. The Hunza-Yoga Way to Health and Longer Life. New York: Lancer Books, c. 1969.

Tillyard, E. M. W. The Elizabethan World Picture. New York; Random House, Inc., n.d.

Watts, Alan W. Psychotherapy East and West. New York: Ballantine Books, c. 1961.

Watts, Alan W. The Wisdom of Insecurity. New York: A Vintage Book, c. 1951.

Wienpahl, Paul. The Matter of Zen: A Brief Account of Zazen. New York: New York University Press, 1964.

Willett, John, ed. and trans. Brecht on Theatre. New York: Hill and Wang, 1964.

Zorn, John W., ed. The Essential Delsarte. Metuchen: The Scarecrow Press, Inc., 1968.

Periodicals:

Feldman, Peter L. "On Grotowski: A Series of Critiques." Tulane Drama Review, Vol. 14, No. 2 (T46), Winter, 1970.

Rogers, Carl R. and F. J. Roethlisberger. "Barriers and Gateways to Communication." Harvard Business Review, Vol. XXX, No. 4, July-August, 1952.

"TDR Comment: Corrigan's Analogy or What We Will Do at NYU." Tulane Drama Review, Vol. 10, No. 2, Winter, 1965.

APPENDIX I

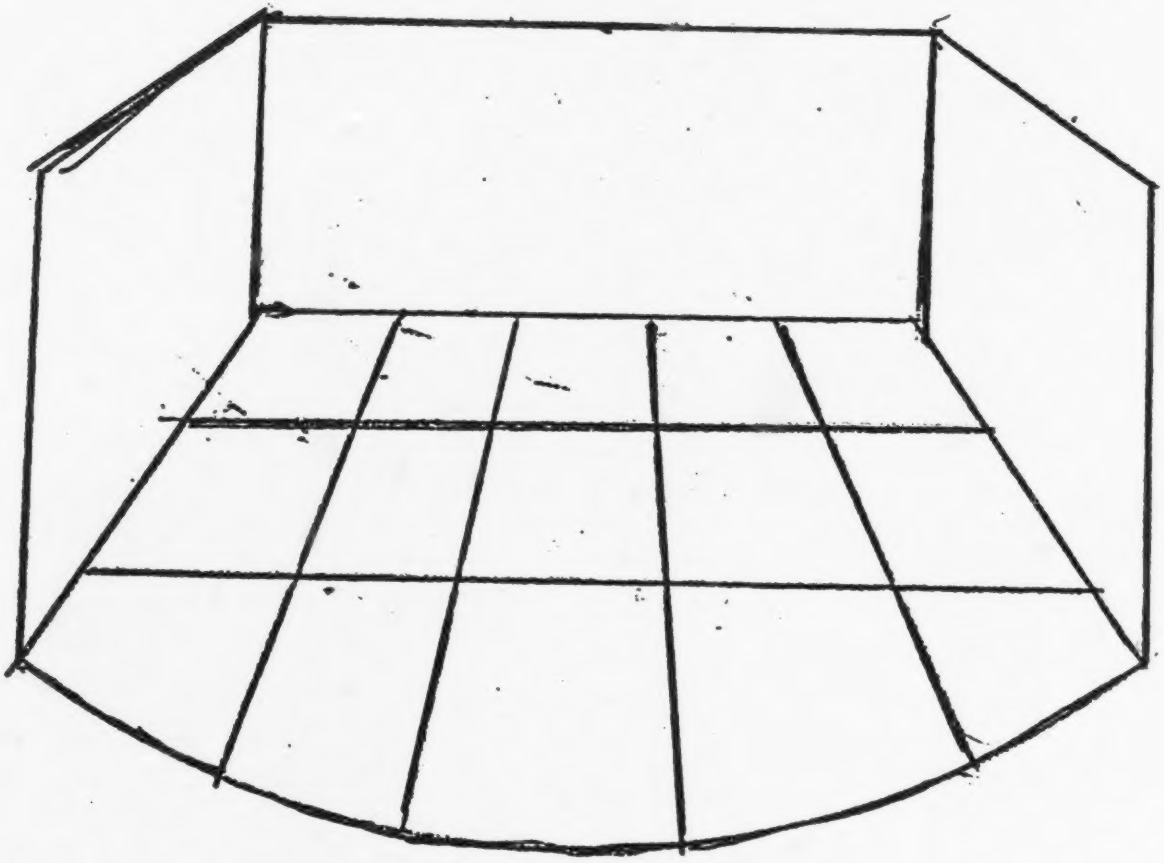
SAMPLE TESTS

SAMPLE TEST

UNIT IV - STAGE MECHANICS

GOAL I - OBJECTIVE I

IDENTIFICATION: Identify the 15 areas of the stage by placing the correct abbreviation in the appropriate box below.



SAMPLE TEST

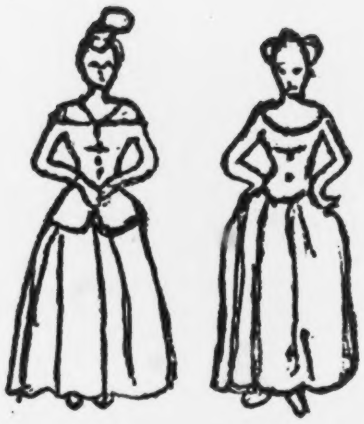
UNIT IV - STAGE MECHANICS

GOAL I - OBJECTIVE III

IDENTIFICATION: On line 1 of each drawing on the following page, write the stage position which it represents. (Be sure to include LEFT and RIGHT is appropriate.)

On line 2, identify the position of each actor in terms of sharing, giving or taking.

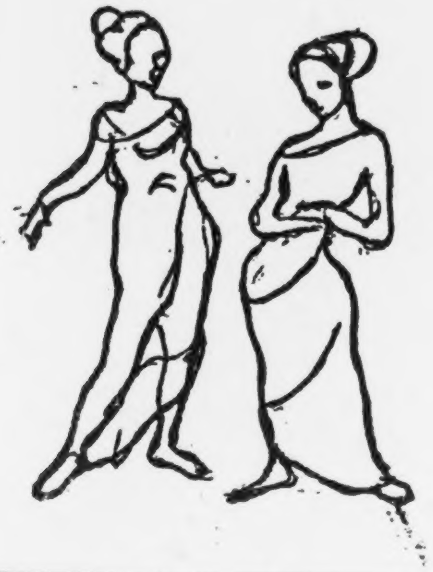
EXAMPLE:



1 Full Front Full Front

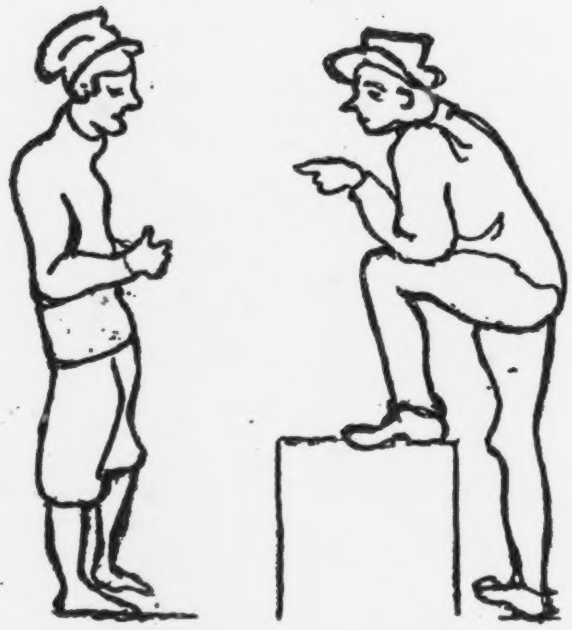
2 Sharing Sharing

Sample Test - Unit IV, Goal I, Objective III



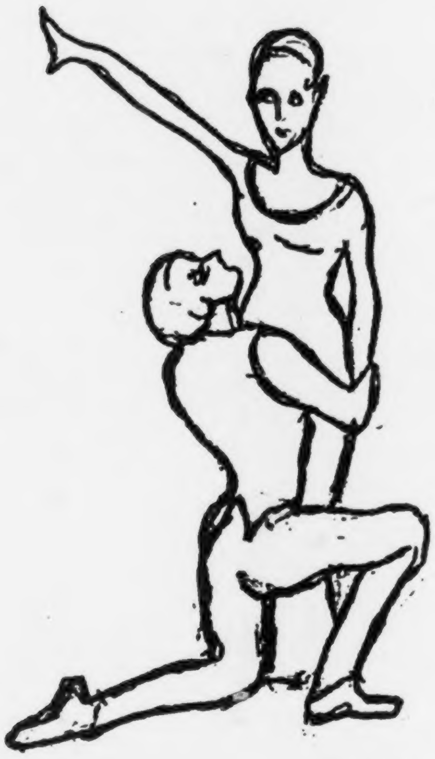
1 ____________ ____________

2 ____________ ____________



1 ____________ ____________

2 ____________ ____________



1 ______________ ______________

2 ______________ ______________

SAMPLE TEST

UNIT IV - STAGE MECHANICS

GOAL IV - OBJECTIVE I

Define the following terms in the space provided, using 25 words or less:

1. RUN-THROUGH
2. FROM THE TOP
3. HALF-HOUR
4. TRY-OUTS
5. STRIKE
6. BUILD
7. PERSONAL PROPS
8. CROSS
9. COUNTERCROSS
10. CUE
11. PICK-UP CUES
12. FAKING
13. FREEZING
14. WALK-ON
15. FLIES

SAMPLE TEST

UNIT IV - STAGE MECHANICS

GOAL IV - OBJECTIVE II

MULTIPLE CHOICE:

Indicate which of the following terms best completes the sentence by crossing out the letter (A, B, C or D) to the left of the correct term.

1. A line said on stage which the other actors are not supposed to be hearing is called:

   A. a drop

   B. an aside

   C. a cue

   D. a tag line (Correct answer is B)

2. Giving special emphasis to a word, phrase, movement or piece of business is called:

   A. pointing

   B. ad libing

   C. building

   D. cheating (Correct answer is A)

3. To overlap the actor's speeches, so that one actor speaks before another has finished speaking is called:

   A. topping

   B. pointing

C. telescoping

D. picking up cues (Correct answer is C)

4. When an actor plays a scene in a more open position, or performs an action more openly than strict realism would permit, he is:

   A. cheating

   B. upstaging

   C. faking

   D. topping (Correct answer is A)

5. The use of exaggerated facial expressions is called:

   A. pacing

   B. stealing

   C. striking

   D. mugging (Correct answer is D)

APPENDIX II

EXERCISES

APPENDIX II

INTRODUCTION

This is a series of exercises to be used in conjunction with class instruction. After you have performed these exercises in class under the supervision of the instructor, you should practice them at home in a daily workout. Always start with the physical exercises which have been demonstrated to you in class. Follow this by lying on the floor on your back and using your imagination to visualize any pleasant situation which will make you feel relaxed and peaceful and contented. Notice your natural breathing state in a mood of quiescence. Take note of the place from which you breathe (your natural breathing center) and the rhythm of your natural breathing. Allow yourself to think of something amusing. If possible, let yourself laugh. Notice where the laugh originates. Allow a bubble of air from this center to escape your lips and sigh from your center on "Huh Huh Huh."[1]

When you feel that you are in a recptive and relaxed mood, do the singing exercises. Never push. If you tire, stop, Return to it later or another day. All the exercises are expected to encourage feelings of well being and equilibrium. To force or push or to do the exercises in a spirit of grim determination would defeat this aim. Tension is the enemy of vocal power. Approach these exercises in a spirit of openness. You will find that eventually you can overcome negative physical, emotional and mental conditions with a short workout or minimal warmup before a performance. You will be able to choose those exercises which afford you maximum well being and use them as quick emergency warmups.

---

[1] Partially from notes on lecture-demonstration by Kristin Linklater, All-University of California Theater Workshop, Berkeley Campus, March, 1971.

Go directly from the singing exerciese to the speaking voice production exercises. The aim of the singing exercises is not to teach you to sing but to prepare you for the speaking exercises bypassing your habitual speech patterns.

After you have done the speaking vocal exercises, do the difficult tongue twisters and pronunciation exerciese. If you have a particular speech on which you are working, experiment with it according to remedial devices given in class. These exercises assume that you are relatively normal and without serious defects which would demand the services of a speech clinic, a psychiatrist or a surgeon. Use them to develop a solid base upon which to approach difficult problems of projection, articulation, inflection and interpretation. They are not a substitute but rather a means.

This series is a synthesis adapted from several sources, with emphasis on the teachings of Kristin Linklater and of Charles

Albert McClain.

Recommendations:

Daily Workout	1 hour
Warmup Before Performance	10 to 15 minutes

APPENDIX II

PHYSICAL EXERCISES

Goal:	Relaxation and physical awareness.
Objective:	Observe the contrast (mentally, emotionally and kinesthetically) between the relaxed and the tense state.

1. Vertical Stretching: Stretch to ceiling and relax in parts by dropping and relaxing one part at a time for a cumulative effect.

   A. Stretch to ceiling (maximum stretch and tension).

   B. Drop hands from wrists.

   C. Drop arms from elbows.

   D. Let head drop.

   E. Let the weight of your head carry you downward so that the torso drops forward. Arms should be hanging in front of you, knees slightly bent, head dropped in front of you somewhere about the knees. (Let the spine open up around the fifth vertebra.)

   Important: Register your sensations at each step. Do it slowly enough so that the mind can enter in to each step. Wait long enough between each step for the arms and hands, etc. to get tired.

2. Horizontal Stretching:

   A. Raise elbows at sides by floating them up toward the shoulders.

B. Stretch back ribs by moving elbows toward each other in front of body.

C. Stretch front ribs by pushing elbows toward shoulder blades.

3. Neck Rolls:
   - A. Let head fall on chest.
   - B. Roll head to left shoulder.
   - C. Let head fall back toward spine (mouth open).
   - D. Roll head to right shoulder.
   - E. Repeat, circling toward opposite shoulder.
4. Shoulder Rolls:
   - A. With arms at sides, slide shoulders up.
   - B. Squeeze toward backbone.
   - C. Slither shoulders down again (arms still at sides).
   - D. Reverse.
   - E. Rotate shoulders on sockets.
5. Jaw:
   - A. Smooth jaw down with hand.
   - B. Holding bottom jaw with hand, left top jaw off bottom jaw.
   - C. With hand, bring bottom jaw up to top jaw.
   - D. Again, lift top jaw off of bottom jaw. (Movement will be slight. Do with concentration. Notice kinesthetic feelings.)

E. Rotate jaw on hinges, up, down and around.

6. Tongue Stretches:

A. Stick tongue all the way out.

B. Try to touch nose, chin, sides of mouth.

C. Roll tongue out of mouth (tip of tongue behind bottom teeth, roll tongue up in center).

D. Roll tongue in and out of mouth, several times.

E. Trill tongue.

7. Face Isolations:

A. Exercise lips: Lift left upper lip. Lift right upper lip. Wiggle up and down. Tremble lower lip. Push corners of lips up and down, left then right.

B. Wiggle bridge of nose up. Do a rabbit act.

C. Squeeze whole face together in a frown and then as though tasting a lemon.

D. Clear face.

E. Lift whole face up, then down.

8. Palate:

A. Yawn and whisper "Ka" to open and stretch soft palate.

B. Breathe through the mouth. Whisper "Ka" on ingoing and on outgoing breath. Try to consciously open soft palate on an outgoing "Ka" as much as you do on an ingoing "ka."

Lying on your back, proceed to natural awareness exercises based on your own imagery and emotions, as demonstrated in class.

Objective: To center in inner natural awareness.

From awareness of the physical we must go into the inner, natural awareness, become aware of inner breathing rhythm and center. Breathing rhythm is subject to change. To check into center, we need the natural breathing rhythm. The natural breathing rhythm is closest when you fall asleep--shallow and slow, a tidal exchange, waves with a moment of pause. To get the feeling of when the breath wants to come in, clear away all tensions so natural breathing can come through. Use imagery and emotion.

After awareness of natural breathing has become established, allow the breath to escape over the lips on a sigh of "Huh."

Say to yourself, "I want now for this breath to free out of me into vibration." Be generous. Let the breath free into vibration. Be aware of the touch of sound--not the sound of sound, but the touch of sound. To become aware of the central connection of sound, let extra vibrations escape onto the lips.

Stand up and proceed to the singing exercises.

APPENDIX II

SINGING EXERCISES FOR VOCAL DEVELOPMENT

Voice production is essentially the same in singing as in speech. In song, however, the use of resonating chambers is more apparent as is also the sustaining power of breath. Singing affords a quick method of opening the resonating chambers and brings overtones into play, thus enriching the speaking voice. This exercise series should be used prior to speaking exercises. The student will then bring overtones and richness of the singing voice into the speaking voice while simultaneously increasing his range.

1. Singing Vocal Eases:

Objective: To bring head and mask resonators into play, opening inner spaces by economy of exterior action. No mouthing or jawing.

Instruction: The student should practice this exercise with jaw dropped and relaxed. The jaw should not move. Tongue should lie relaxed and loose on the floor of the mouth, with the tip of the tongue behind the lower teeth. It is possible to do this exercise enunciating clearly, using the tongue not at all. One pronounces "Si" simply by opening the tone into the head. Drop onto the "Sii" from above. The "ng" should be soft and not guttural so that the "g" is simply cut off and not pronounced. Sing this exercise about a dozen times, going up on the piano and then down again, in whole or half tones. The "I-I" should not become "I-hi" nor should the "I-I" be slurred or glided; rather you should drop onto the tone cleanly.

I-I do sii-ng of thee
DO
SOL SOL
ME ME
DO DO
I-I do sii-ng of thee

2. Mah Muh:

Objective: To bring the resonators around upper lip, roof of mouth into play and mix with head resonators.

Instruction: The head should be slightly forward on top, chin slightly tucked in. (Don't exaggerate). As always, the tongue lies softly on the floor of the mouth with tip against lower teeth. "Mah" should change to "muh" on top to bring head tones into play. Do this exercise with deliberate ease, softly and non-muscularly. Should any rigidity or tension occur, drop the head down and do it with head hanging upside down. Alternate this position with return to standing position.

MAH MAH MUH MAH MAH
SOL
ME ME
DO DO

Repeat a dozen times going up scale. Always return to original starting note on descending scale. Cut the last tone off cleanly.

Again, drop on the tone from above. Do not slide up to the tones. Drop lightly upon them. There will be an almost imperceptible stop between tones. (This is an aid to breath control and clean enunciation.)

3. Nah Nuh:

Objective: To open nasal resonance mixing with head resonance.

Instruction: Repeat Exercise 2. using Nah Nah Nuh Nah Nah. Do this exercise less than half the amount of the previous exercise. Then return to Exercise 2. for the same amount of time as you have done this exercise.

Too much nasality can result if care is not taken to balance the resonating chambers. You want to achieve a balanced blend which brings all chambers into play simultaneously. Emphasis on nasal resonance can close off higher chambers if overdone. Hence, the return to Exercise 2.

4. Muh Uh Uh, Mah Ah Ah:

Objective: To eliminate pushing and forcing and vocal muscularity by distracting the student's attention from conscious vocal production and simultaneously stretch the soft palate and free the voice into the natural, unaffected state.

Instruction: Stand with feet apart. Consciously let the abdomen muscles relax. Let your belly stick out. Drop the shoulders. Swing the arms loosely and aimlessly about. Drop head between legs. And up. Make yourself a rag doll. Yawn.

Falling over now and moving constantly, sing on a yawn. Do not direct the tone; let it slide anywhere. Do not control the tone. Do not make beautiful sounds.

A. MUH UH UH UH

DO
SOL
ME
DO

Descending scale, several times. Let it slide.

B. Repeat on MAH AH AH AH with a big yawn.

C. MA AH AH AH AH AH AH (on a yawn)

DO
SOL SOL
ME ME
DO DO (slur--slide)

Start yawn on first DO. Yawn should be at its fullest on top tones. Yawn should finish as you return to low DO. Practice this while flopping body any which way, bending over, head falling about. Then repeat standing with minimal movement.

5. Mah Ah Ah:

Objective: To utilize effects of stretched soft palate relaxation and tendency to open on top without thought as initiated in the last exercise, while limbering the vocal chords in flexibility exercise. Exercise should be done quickly and lightly.

Instruction:

MA AH AH AH AH AH AH AH AH
SOL
FA FA
ME ME
RE RE
DO DO

Run up the scale quickly and down again. Several times.

6. Yah Hah Hah Huh:

Objective: Diaphragm exercises to increase strength and elasticity and responsiveness. Singing short, staccato notes works the diaphragm, stimulating it subtlely.

Instruction: Run up and down the scale quickly. Do very lightly and quickly with short, staccato tones, barely touching each tone. Smile slightly. Enjoy it.

YAH HAH HAH HUH HAH HAH HAH
DO
SOL SOL
ME ME
DO DO

7. Rest.

8. Teeeh Roo Oom Teeh:

Objective: To switch back and forth subtlely between nasal and mouth resonators without discernible breaks.

Instruction: Slowly and calmly, with minimal movement, jaw relaxed, solemnly and softly let sound be pulled out of you on a continuous legato line. The TEEEH should not become Te-He. The teeth should be kept apart. If the student tends to close teeth, place knuckle of index finger between teeth. Do exercise only a few times, first moving lips with mouth open, second not moving lips.

TEEEH ROO OOM TEEH ROO OOM TEA
SOL
FA FA
ME ME
RE RE
DO DO

Yawn in between.

9. Preparation:

Vibrate the lips. Trill the tongue. Open the mouth wide; stick out tongue. Relax. Repeat.

10. Mouth hum:

Objective: To open the resonating chambers of the head and sinuses and stimulate and sensitize the insides of the mouth, throat, cheeks and force the breath to seek inside channels and spaces.

Instruction: This exercize must be done very softly with no vocal pressure. All the work is done by the breath and the body. The larynx does nothing purposely.

Breath low. Close the mouth. Gently fill the cheeks and the upper lip with air. Vibrate lips with index finger. Lips should be relaxed. Let a small amount of air escape the lips. Blow gently through the lips. Let tiny tone escape on breath like transparent bubbles.

Don't open the mouth until it seems natural to do so, then slowly drop the jaw. *Gradually* drop the jaw to accommodate the sound.

BRRRR OOO OOO UUHH AAHH
DO
SOL
ME
DO

Repeat this exercise in a speaking tone, going up and down the scale.

11. Proceed to speaking exercises.

APPENDIX II

SPEAKING EXERCISES WITH PIANO

Objective:	Range and tone (particularly half tone) flexibility.
Explanation:	Place hands on diaphragm. Notice that diaphragm goes down when you breathe in and up when you breathe out.

1. As I play a tone on the piano, let the breath go into you. Drop onto the tone. HUHA HUHA HUHA HUHA. Down the scale in whole or half tones.

2. On HMMM:

   A. Drop head.

   B. Then drop down from weight of head (hands hanging, knees bent, legs apart).

   C. Take breath.

   D. Come up slowly.

   E. When all the way up, open sound to AH (short; don't hold too long).

   Resonance should go into the head when you drop it. Do this several times. Follow with same procedure on different sounds.

3. HUM UM AH HA -- HUM UM AH HA. This may be your first experience of freeing voice out of you. Let go of vibration.

4. Tongue Loosener:

Objective: To loosen tongue and larynx (pulls larynx up and down) and to tell the tongue that it has no basic sound-making function/process so it must get out of the way to allow sound to happen purely by release of breath.

Instructions: One tone at a time on HUN. Roll tongue in middle. Let breath drop down to seat of the chair. If your tongue is relaxed, it will be soft, full, thick. Alternate your tongue in and out of your mouth in rolled position.

On sound of HUHN HUHN. Don't get a "G" in it. Go up scale. The tongue tries to go back and tighten. Don't let it. Sound will be easier to make if you don't. There is not a right or wrong way, but it will feel easier. Don't breathe higher for higher tones. As you go higher, think lower. Dig deeper for breath.

The function of the tongue is to make vowels and consonants. If it is being used to make sounds, it is not available for articulating.

Device for relaxing tongue: Babble with relaxed, thick tongue rolled out of mouth. Count from one to ten, moving the jaw like a baby. Then repeat with tongue in. Use it for any speech.

5. Soft Palate and Throat:

Objective: To condition the involuntary reactions which improve tone; to make the soft palate and throat muscles limber and alive; to open up the way to middle and upper resonating chambers.

Explanation: The soft palate and throat are the trap doors to the middle and upper resonators. The muscles in that area must be alive and limber. If these muscles are hard and lazy, the voice gets nasal so these muscles must be stretched. (When stretching, this exercise sounds like a mouth full of hot potatoes.)

As the pitch goes higher, the larynx muscles lift and widen around the soft palate. When flexible and limber, it can be ignored.

Instructions: Play tone on piano.

A. Whisper KA. For "K" back of tongue comes up to the soft palate and soft palate comes down to tongue till breath explodes there.

B. Whisper KA on ingoing breath, then on outgoing breath.

Instructor:

Cold air hits throat on ingoing breath.

Focus on cool air.

Focus on where the cool air goes.

Gradually give it more space.

Outgoing breath is warm.

Ingoing breath is cool.

Let more cold air in and up.

Let warm air fill more of the throat.

You should end up in a yawn.

Notice sensation of stretch and opening in back of throat.

Notice stretch in soft palate.

C. Yawn on cue. Yawning is marvelous for the voice.

D. Yawn and stretch on KA. Do deliberately on the outgoing breath what happens spontaneously on the ingoing breath. Your breath should not drag over the throat. Your breath should be springy, light, transparent breath aerating up to the brain. KA works on flexibility of the soft palate.

E. Staccato KA up and down scale.

F. Go back to HMMM.

G. Do body drop on speaking tone. Pure HMMM (hum) on lips (no ng sound). Pure HMMMMMMMMMMMMMMM. Loosen your whole body on HMMMMMMMM. Drop head on chest, still humming. Let weight of head pull you forward into basic complete drop position (head and arms hanging between bent knees). Take a breath. Slowly come up, vertebra by vertebra on HMMMMMMMM. As head becomes erect, gradually open sound, then release on top as AH. At this point you should have an awareness of really freeing the sound out of you. Previous HMMM was to build up inside vibrations which you now free out of you.

Sound: HMMMMMMMMMMMMMMMMMMMMMM (breath)
HMMMMMMMMMMMMMMMMMAAAAAAAAAHHHHH

H. Do head rolls on speaking tone:

HMMMMMMMMUUUUMMMMMMAAAAAAHAAAH

HMMMMMMMM	Drop head on chest.
UUUUMMMMMM	Let head fall on right shoulder.
AAAAAAHHH	Drop head back toward spine (jaw dropped, mouth open).
HAAAHH	Let head drop on left shoulder.

Repeat circle several times, then circle in opposite direction. Be sure mouth is open when head is back. Sound should be continuous. Allow speaking pitch to lower as head drops back.

I. The following exercise begins standing, head thrown back and mouth open with jaw dropped. For Position Two, the head is up in normal position for speech, with neck straightened. In Position Three, the head is dropped on the chest.

> Position One: With the head dropped back toward the spine, throat open, jaw dropped and mouth open. Visualize your soft palate and head as part of your back and your tongue and jaw belonging to your front. Imagine a huge tunnel or mine shaft or well from your open mouth down to your natural breathing center which is a warm fire or a deep pool of water. Now, from your center, sigh up vibrations on a HAAH. Pitch: low.
>
> HAAH HAAH HAAH
>
> Position Two: With neck straightened, you use the same channel but it changes shape and the vibrations respond

in the mouth on HUH. Pitch: slightly higher.

HUH HUH HUH

Position Three: The head is dropped on the cheek. Say HEEH. Pitch: slightly higher.

HEEH HEEH HEEH

Repeat. Gently hit chest in first position. Notice vibrations. HAAH sound should be rich and warm. Notice mouth vibrations in second position, HUH. Notice mask and head vibrations in third position. Feel for the vibrations.

J. Do exercise in a continuous movement and sound.

HAAH HUUH HEEH

Go back and forth several times. Then let go on a really free HEY sound. Observe the blend of resonances.

HEY HEY HEY

K. Use color images. Paint the room.

Paint the ceiling purple on HA.

Paint the walls royal blue on HUH.

Paint the floor yellow or green on HEEE.

6. Range:

Test your full range on a continuous sound. Image: house and elevator.

Instruction: Without the house moving, you may visit each floor. Examine all the resonators as you go up: chest, throat, mask, skull. Be sure not to skip middle register.

7. General:

On HEY HEY IIIIIIII EEEEEEEE, drop head down all the way.

For a warmup, select exercises and stop here, unless you find that you need to do a few articulation exercises on consonants.

Use head drop at any point if pushing.

Try it upside down.

Work on any speech either with head dropped or upside down.

To find central breathing point at any time, get self in a free, relaxed condition and position so you can be "acted upon."

Laughing is a great release.

Proceed to articulation exercises, if doing a work-out.